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## Second Series

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### CONTENTS

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INGTON  
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ABBREVIATIONS

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# CONTENTS

	PAGE
ARCHAEOLOGICAL INSTITUTE OF AMERICA :	
THE TEMPLE AT MUSHENNEF, HAURÂN, SYRIA [Plates I-III] . . . . . Clarence Ward	1
THE TECHNICAL HISTORY OF WHITE LECYTHI [Plate V] . . . . . Robert Cecil McMahon	7
THE VISITATION OF LUCA DELLA ROBBIA AT PISTOIA [Plates VI-VII] . . . . . Allan Marquand	36
UNUSUAL AND UNKNOWN POINTS IN PAJARITO PARK, NEW MEXICO [Plates VIII-IX] . . . . . Hugh H. Harris	42
THE WORK OF THE INSTITUTE IN AMERICAN ARCHAEOLOGY . . . . . Charles P. Bowditch	47
PROCEEDINGS OF THE EIGHTH GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA, Washington, January 2-4, 1907 . . . . . 49	
Preliminary Statement . . . . .	49
Formal Incorporation of the Institute . . . . .	49
Abstracts of Papers read : —	
Pre-Roman Antiquities of Spain . . . . . Paul Baur	51
Archaeological Notes . . . . . Arthur S. Cooley	52
The Discovery of Curves in the Temple at Cori . . . . . William H. Goodyear	52
The Preservation of American Antiquities : Progress in 1906 . . . . . Edgar L. Hewitt	54
The Temples at Ostia . . . . . Albert W. Van Buren	55
Sardis . . . . . Oliver M. Washburn	56
On Certain Roman Characteristics . . . . . Elmer T. Merrill	56
Notes on Greek Vases at the University of Pennsylvania . . . . . William N. Bates	57
The Beginnings of Greek Sculpture . . . . . Harold N. Fowler	57
Minoans and Mycenaeans . . . . . Harriet B. Hawes	57
The Visitation of Luca della Robbia at Pistoia . . . . . Allan Marquand	58
The Dome in the Architecture of Syria . . . . . Howard Crosby Butler	58
New Inscriptions from Sinope . . . . . David M. Robinson	59
Recent Discoveries in the Mounds of Ohio . . . . . G. Frederick Wright	60

	PAGE
An Interpretation of the so-called Harpy Tomb . . . . .	
Oliver S. Tonks	60
Three Archaic Bronze Tripods in the Possession of James Loeb, Esq. . . . .	George H. Chase 61
New Inscriptions from the Asclepieum at Athens . . . . .	William N. Bates 61
On the Stele Inscription in the Roman Forum . . . . .	Minton Warren 61
Codrus' Chiron (Juvenal 3, 205) and a Painting from Her- culaneum . . . . .	Francis W. Kelsey 63
Traces of Portraiture in Old Semitic Art	Charles C. Torrey 63
Aphrodite and the Dione Myth . . . . .	George D. Hadzsits 64
A Pompeian Illustration to Lucretius . . . . .	Francis W. Kelsey 65
Two Representations of the Birth of Dionysus . . . . .	James M. Paton 65
Archaeological Treasures of the Crimea	G. Frederick Wright 65
Members of the Institute and Others Present . . . . .	67
Notice of the Next General Meeting . . . . .	69
ARCHAEOLOGICAL NEWS (July-December, 1906) . . . . .	
James M. Paton, <i>Editor</i>	71
<i>Oriental and Classical Archaeology</i> :— General and Miscellaneous, 71; Egypt, 74; Assyria, Babylonia, and Persia, 78; Syria and Palestine, 80; Asia Minor, 82; Thrace, 85; Greece, 86; Italy, 97; Spain, 102; France, 104; Austria-Hungary, 109; Great Britain, 110; Africa, 114; United States, 117.	
<i>Early Christian, Byzantine, Mediaeval, and Renaissance Art</i> :— General and Miscellaneous, 119; Asia Minor and Greece, 120; Italy, 121; Spain, 125; France, 126; Belgium, 127; Germany, 128; Great Britain, 128; Africa, 131; United States, 133.	
<i>American Archaeology</i> :— General and Miscellaneous, 136.	
ABBREVIATIONS . . . . .	140

---

## PLATES

- I. Temple at Mushennef. Perspective.
- II. Temple at Mushennef. Elevation of Façade.
- III. Wall, Column, and Pavement of Temenos at Mushennef. View toward  
Northeast.
- IV. Temple at Mushennef, from West, across Reservoir.
- V. White Lecythus. Athens, Museum, No. 1822.
- VI. The Visitation by Luca della Robbia at Pistoia.
- VII. Works by Luca della Robbia at Berlin and Florence.
- VIII. The Painted Cave, Pajarito Park.
- IX. Cliffs containing Cave-dwellings, Pajarito Park.



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### CONTENTS

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## CONTENTS

	PAGE
<b>ARCHAEOLOGICAL INSTITUTE OF AMERICA:</b>	
THE "ARMING OF AN EPHEBE" ON A PRINCETON VASE [Plates X, XI] . . . . . C. R. Morey	143
AN UNPUBLISHED AMPHORA AND AN EYE CYLIX SIGNED BY AMASIS IN THE BOSTON MUSEUM [Plates XII, XIII] Alice Walton	150
THE DISCOVERY BY PROFESSOR GUSTAVO GIOVANNONI OF CURVES IN PLAN CONCAVE TO THE EXTERIOR IN THE FAÇADE OF THE TEMPLE AT CORI [Plates XIV-XXII] . W. H. Goodyear	160
PRE-ROMAN ANTIQUITIES OF SPAIN . . . . . Paul Baur	182
<b>AMERICAN SCHOOL IN ROME:</b>	
AN INSCRIPTION OF THE CHARIOTEER MENANDER . . . Albert W. Van Buren	179
COINS FROM ASIA MINOR . . . . . C. Densmore Curtis	194
<b>ARCHAEOLOGICAL DISCUSSIONS (July-December, 1906)</b> . James M. Paton, <i>Editor</i>	197
 <i>Oriental and Classical Archaeology:</i> —General and Miscellaneous, 197; Egypt, 201; Babylonia and Assyria, 203; Syria and Pales- tine, 206; Asia Minor, 210; Greece, 211 (Architecture, 211; Sculpture, 213; Vases and Painting, 219; Inscriptions, 221; Coins, 223; General and Miscellaneous, 224); Italy, 228 (Architecture, 228; Sculpture, 228; Inscriptions, 228; Vases, 229; Coins, 229; General and Miscellaneous, 230); France, 231; Germany, 232; Austria-Hungary, 233; Africa, 233.	
<i>Early Christian, Byzantine, and Mediaeval Art:</i> —General and Mis- cellaneous, 234; Italy, 236; Spain, 237; France, 237; Great Britain, 239; Africa, 239.	
<i>Renaissance Art:</i> —General and Miscellaneous, 239; Italy, 241; France, 246; Germany, 247; Great Britain and Ireland, 248.	
<i>American Archaeology:</i> —General and Miscellaneous, 249.	

	PAGE
BIBLIOGRAPHY OF ARCHAEOLOGICAL BOOKS: 1906 . . . . .	252
James M. Paton, <i>Editor</i>	252
General and Miscellaneous . . . . .	252
Egyptian Archaeology . . . . .	258
Oriental Archaeology . . . . .	259
Classical Archaeology . . . . .	259
Greek and Roman . . . . .	259
Greek, 260 (I, General and Miscellaneous, 260 ; II, Architecture, 262 ; III, Sculpture, 262 ; IV, Vases and Painting, 262 ; V, Inscriptions, 263 ; VI, Coins, 263).	
Roman, 263 (I, General and Miscellaneous, 263 ; II, Architecture, 265 ; III, Sculpture, 265 ; IV, Vases and Paintings, 265 ; V, Inscriptions, 265 ; VI, Coins, 265).	
Christian Art . . . . .	265
(I, General and Miscellaneous, 265 ; II, Early Christian, Byzantine, and Mediaeval, 270 ; III, Renaissance and Modern, 272).	

---

## PLATES

- X. Front of Amphora in Princeton Museum.
- XI. Back of Amphora in Princeton Museum.
- XII. Front of Amphora signed by Amasis.
- XIII. Back of Amphora signed by Amasis.
- XIV. Temple of Hercules at Cori.
- XV. Bird's-Eye View of the Maison Carrée at Nîmes.
- XVI. Plan of the Roof of the Inner Temple Court at Medinet Habou, Thebes.
- XVII. Bird's-Eye View of the Inner Temple Court at Medinet Habou, Thebes.
- XVIII. The Temple of Concord (so-called) at Girgenti (North Side).
- XIX. West Front of the Temple of Concord (so-called) at Girgenti.
- XX. South Side of the Temple of Poseidon at Paestum.
- XXI. East Front of the Temple of Poseidon at Paestum.
- XXII. Façade of St. Mark's at Venice.
- XXIII. Coins from Asia Minor.



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## CONTENTS

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# CONTENTS

	PAGE
ARCHAEOLOGICAL INSTITUTE OF AMERICA :	
ANTONIAZZO ROMANO [Plates XXIV-XXVII] . . . . .	
Herbert E. Everett	279
AN INTERPRETATION OF THE SO-CALLED HARPY TOMB . . . . .	
Oliver S. Tonks	321
AMERICAN SCHOOL AT ATHENS :	
NEW INSCRIPTIONS FROM THE ASCLEPIEUM AT ATHENS . . . . .	
William N. Bates	307
AMERICAN SCHOOL IN PALESTINE :	
A NEW INSCRIPTION FROM UPPER GALILEE . . . . .	
B. W. Bacon	315
ARCHAEOLOGICAL NEWS (January-June, 1907) . . . . .	
James M. Paton, <i>Editor</i>	339
 <i>Oriental and Classical Archaeology</i> :— General and Miscellaneous, 339; Egypt, 343; Babylonia and Assyria, 345; Syria and Pales- tine, 346; Asia Minor, 346; Greece, 348; Italy, 355; Spain, 362; France, 363; Belgium and Holland, 364; Germany, 365; Austria- Hungary, 366; Great Britain, 367; Africa, 368; United States, 368.	
<i>Early Christian, Byzantine, Mediaeval, and Renaissance Art</i> :— General and Miscellaneous, 372; Italy, 373; France, 379; Ger- many, 381; Austria-Hungary, 382; Great Britain, 382; Africa, 384; United States, 384.	

## PLATES

- XXIV. Madonna in Fogg Museum, Cambridge, Mass.
- XXV. St. Sebastian in the Corsini Gallery, Rome.
- XXVI. Fresco in Santa Croce in Gerusalemme.
- XXVII. Painting on the Tabernacle in San Giovanni Laterano.





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## CONTENTS

	PAGE
ARCHAEOLOGICAL INSTITUTE OF AMERICA :	
THE TEMPLE OF HELIOS (?) AT KANAWÂT [Plates XXVIII-XXXI] . . . . .	Clarence Ward 387
LYSIPPUS AS A WORKER IN MARBLE . . . . .	Walter W. Hyde 396
THREE VASES IN THE METROPOLITAN MUSEUM, ILLUSTRATING WOMEN'S LIFE IN ATHENS . . . . .	Gisela M. A. Richter 417
A TYRRHENIAN AMPHORA IN PHILADELPHIA . . . . .	William N. Bates 429
GREEK OSTRACA IN THE HASKELL MUSEUM . . . . .	Edgar J. Goodspeed 441
ANNOUNCEMENT . . . . .	Edgar L. Hewett 445
CORRECTIONS TO <i>A.J.A.</i> IX, 1905, PP. 319 AND 328 . . . . .	David M. Robinson 446
ARCHAEOLOGICAL DISCUSSIONS (January-July, 1907) . . . . .	James M. Paton, <i>Editor</i> 447
<i>Oriental and Classical Archaeology</i> :— General and Miscellaneous, 447 ; Egypt, 450 ; Babylonia and Assyria, 451 ; Syria and Palestine, 455 ; Asia Minor, 456 ; Greece, 457 (Architecture, 457 ; Sculpture, 458 ; Vases and Painting, 461 ; Inscriptions, 463 ; Coins, 465 ; General and Miscellaneous, 466) ; Italy, 470 (Architecture, 470 ; Sculpture, 470 ; Inscriptions, 471 ; Coins, 472 ; General and Miscellaneous, 473) ; Spain and Portugal, 476 ; France, 477 ; Germany, 478 ; Africa, 479.	
<i>Early Christian, Byzantine, and Mediaeval Art</i> :—General and Miscellaneous, 479 ; Italy, 481 ; France, 485 ; Great Britain, 486.	
<i>Renaissance Art</i> :—General and Miscellaneous, 486 ; Italy, 488 ; France, 491 ; Belgium, 494 ; Germany, 494 ; England, 495 ; United States, 497.	
<i>American Archaeology</i> :—General and Miscellaneous, 498.	

## PLATES

- XXVIII. Temple at Ẹanawât from Southwest.  
XXIX. Temple at Ẹanawât. Façade.  
XXX. Temple at Ẹanawât. Rear Elevation.  
XXXI. Temple at Ẹanawât. Perspective.

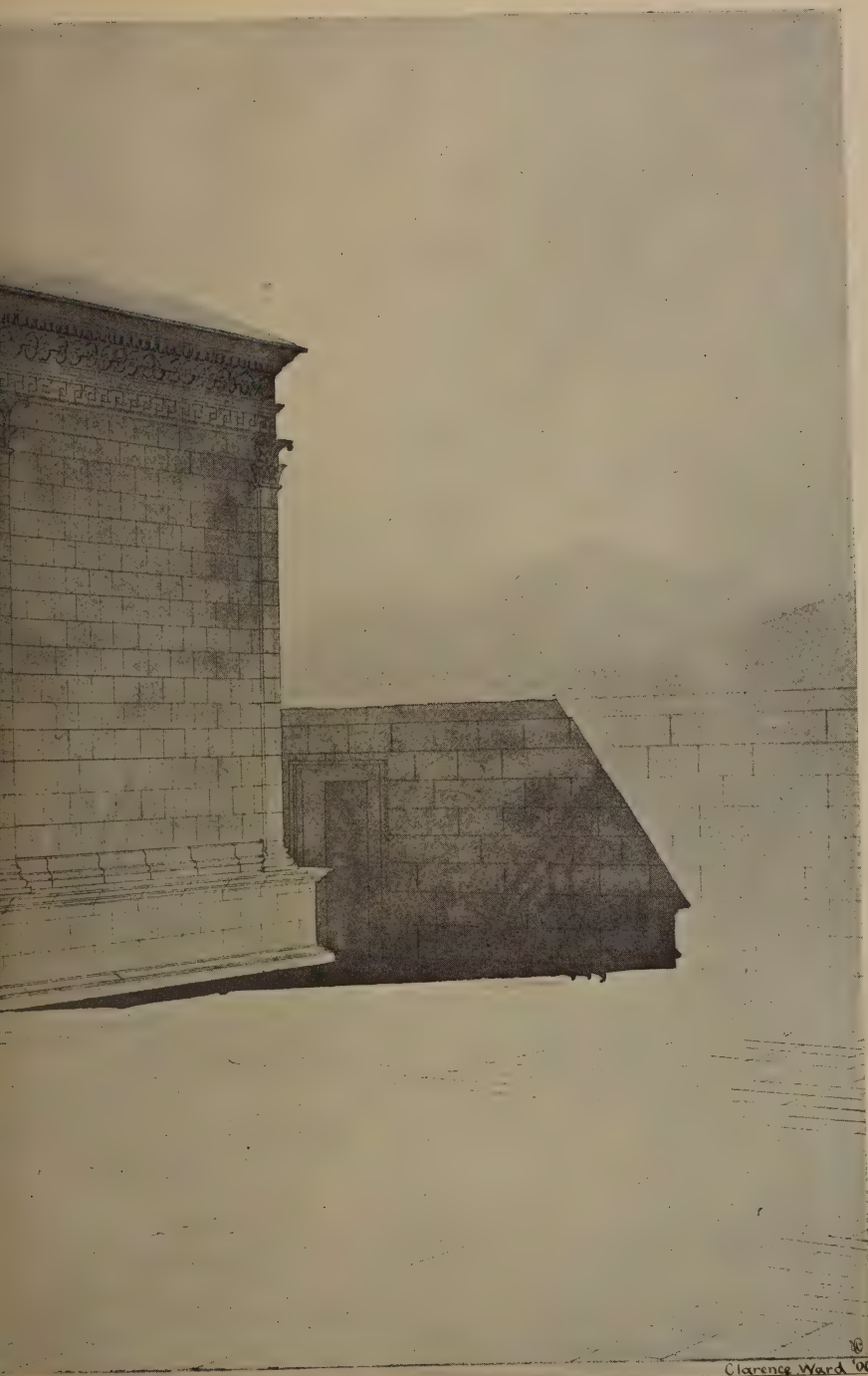




TEMPLE  
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TEMPLE AT MUSH



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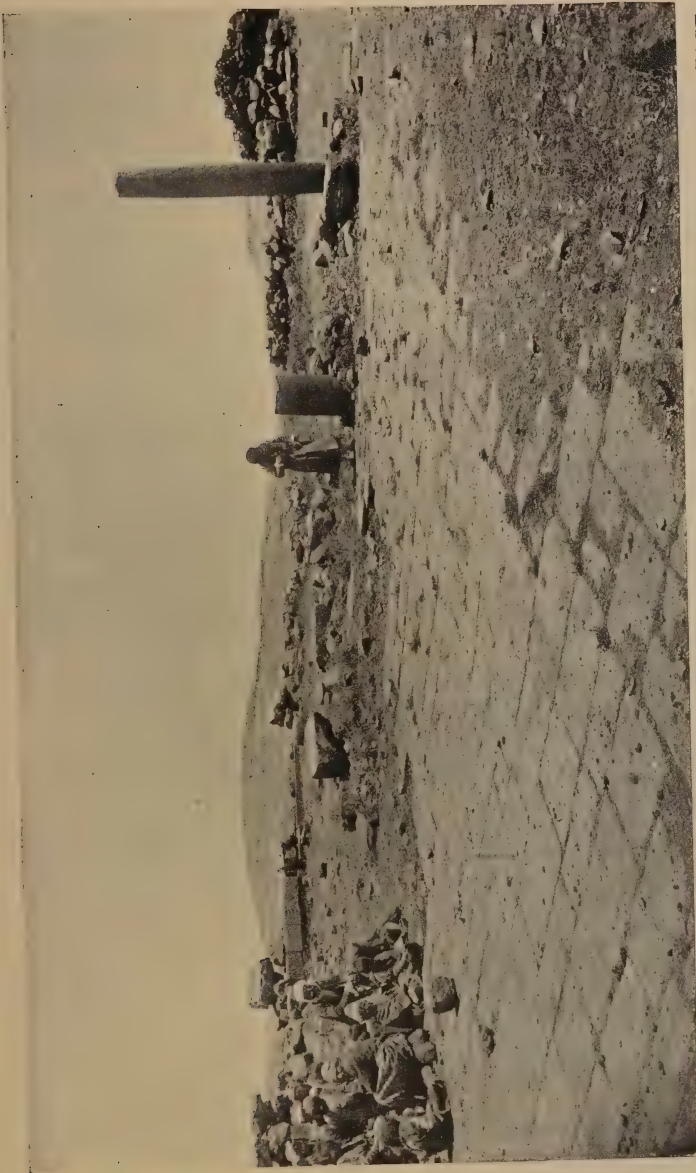






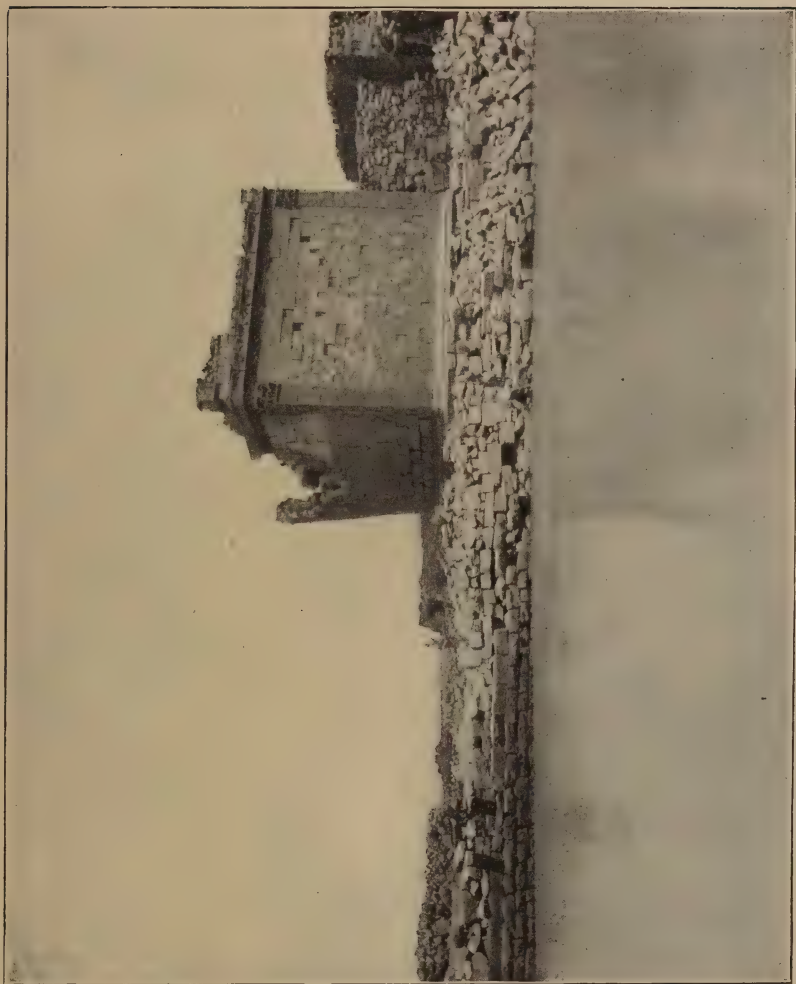
TEMPLE AT MUSHENNEF. ELEVATION OF FAÇADE





WALL, COLUMN, AND PAVEMENT OF TEMENOS AT MUSHENNEF. VIEW TOWARD NORTHEAST





TEMPLE AT MUSHENNEF, FROM WEST, ACROSS RESERVOIR





THE TEMPLE AT MUSHENNEF, ḤAURÂN, SYRIA

---

[PLATES I-IV]

---

THROUGH the kindness of Professor Howard Crosby Butler, who has lent me his notes and photographs, taken on the American Archaeological Expedition to Syria in 1900, I have been able to make a restoration of the temple found at Mushennef.<sup>1</sup>

The site of Mushennef, which is that of ancient Nela (Waddington, *Inscriptions de la Syrie*, note on No. 2211), seems to have been an early place of worship, and there still remain the ruins of a temple surrounded by a paved court and its enclosing wall. On what appears to have been the lintel of a gateway in the north side of this wall, is an inscription of the time of Agrippa I (Waddington, *op. cit.*, No. 2211), which would lead us to believe that this wall enclosed a temple or shrine of Zeus as early as the first half of the first century. Another inscription near this, however, is of the time of Marcus Aurelius Antoninus, and it is possible that the wall may have been rebuilt during that Emperor's reign (Waddington, *op. cit.* No. 2212). The architectural details of the temple also seem to point to a period about the time of this last inscription, *i.e.* 171 A.D., and the style of the monument seems a little later than that of the temple at 'Atil, which is dated 151 A.D. These facts have been deduced from the material gathered by Professor William K. Prentice, another member of the expedition.<sup>2</sup>

<sup>1</sup> For the photographs from which the greater part of the restoration has been made, see Butler, *Publications of an American Archaeological Expedition to Syria*; Part II, *Architecture in Northern Central Syria and the Djebel Ḥaurân*, pp. 347-351. PLATES III and IV, and Figs. 2 and 3, are reproduced from this work by the kind permission of Professor Butler and The Century Company.

<sup>2</sup> *Publications of an American Archaeological Expedition to Syria*; Part III, *Inscriptions*, Nos. 380, 380 a, 381.

A considerable portion of the superstructure of the temple is still standing, and it is from photographs of these parts, and from measurements taken on the spot, that the restorations here presented were made. The plan is distyle *in antis* (Fig. 1),



FIGURE 1.—PLAN OF THE TEMENOS.

though at some time the front wall of the cella has been removed, and portions of it, together with fragments from other parts of the ruins, have been built into the spaces between the columns and antae. The cella was apparently crossed by a transverse arch, for portions of the piers still remain on the interior of the two side walls. The temple stands on a podium, 13.45 m. by 9.60 m. square, and is approached by a flight of steps which are still *in situ*, an unusual thing in Syrian temple ruins. The base of the podium is buried by débris so that its

mouldings cannot be certainly known, but the cap is still visible, and consists of a cyma recta above a quarter round with its two fillets. Both of the columns are standing to about one third of their original height, and their plinth blocks rest on the second step from the top. Their base is of the ordinary Attic type with a scotia between two torus mouldings. The lower portions of



FIGURE 2. — PILASTER-CAP, ARCHITRAVE, AND FRIEZE OF SOUTHWEST ANGLE OF TEMPLE.

their capitals, consisting of two rows of acanthus leaves, have been built into the rough east wall above what remains of the columns, and would seem to indicate that these columns were of the Corinthian order; but the upper part of one, found lying near by, consisted of a pair of small Ionic scrolls with an egg

and dart echinus, thus proving them to have been of the Composite type.

Three of the angle pilasters are also *in situ*, and their height is 7.63 m. from the podium to the top of their caps. These caps are fine examples of the Corinthian style (Fig. 2) with rather salient angles, as the perspective shows (PLATE I). Their bases have a low plinth block surmounted by a scotia between two torus mouldings. These mouldings are beautifully carved in a manner characteristic only of a few Syrian bases. (*E.g.* Temples of Zeus and of Helios [?] at ẖanawât.) The lower torus is carved with the guilloche, the scotia with perpendicular reeds in groups of three, and the small torus with bay leaves.

The architrave and the frieze, with its egg and dart bed-mould for the cornice, are still standing on parts of the walls, and have the forms and proportions shown in the elevation of the façade (PLATE II). No part of a broken or arcuated architrave between the two columns was found, but from the wide intercolumniation and the fact that this form of architrave was common in the Roman architecture of Syria (Serâyâ at ẖanawât, remains of Propylaea at Damascus, South Temple at 'Atil), it has been assumed in the drawing. The architrave is two-stepped, and is carved with a meander with flowers and rosettes, probably of different patterns, in the alternate spaces. Its cymatium is carved with a band of egg and dart and a running foliate design. The frieze consists of a rinceau of acanthus crowned by an unusually heavy egg and dart moulding. Above the frieze, the cyma recta and slant of the roof are conjectural though there is evidence for both of them from ruins at other places in Syria. The roof of the so-called North Temple at 'Atil was of gable form, built on transverse arches. There are three special arguments to support the conjecture of the cymatium cornice. First: In none of the ruins in the Ḥaurân, outside of Bosra, are there any remains of the Corinthian cornice with consols; but in all of them there are abundant remains of a rather salient cyma recta of such large scale that it could hardly have been anything but a cornice. Second: Buildings of this size were undoubtedly roofed with stone, and roofing slabs are found both at 'Atil and Mushennef with their ends carved in the form of a cyma recta. Third: In



the front wall of a Roman basilica at Shaḡḡā, a niche, which may be taken to represent the façade of a temple, has both an arcuated architrave and a cymatium cornice.<sup>1</sup>

Still more was assumed in drawing the front wall of the cella. Among the fragments in the present rough wall (Fig. 3) are



FIGURE 3.—MODERN WALL COMPOSED OF ANCIENT FRAGMENTS, BETWEEN ANTAE AND COLUMNS OF TEMPLE.

parts of a lintel, ornamented with a grapevine, which from its size and form seems to have been the lintel of the main doorway, and has been used as such. A large broken consol is also present, and may have been one of a pair on either side of the door, though this has not been shown in the drawing. At 'Atîl, a curved niche above a rectangular one was found on either side

<sup>1</sup> De Vogüé, *Syria Centrale : Architecture Civile et Religieuse*, Pl. 15 ; Butler, *op. cit.* pp. 366, 367.

of the central entrance,<sup>1</sup> and in this rough wall at Mushennef is an ornamental lintel, which from its size and style of ornament—a meander, like that of the architrave—would seem to have been the top of one of these rectangular niches. As for the curved niche, no parts remain, and it has been entirely assumed from examples at the North Temple at 'Atil and elsewhere. The arch over the doorway is a common expedient in Syria, both for admitting light and for discharging the pressure from the flat lintel, and therefore this feature has been included.<sup>2</sup>

The peribolos of the temple (PLATE III) is paved with flat stones of various sizes, smoothly cut and squared, and is surrounded by a colonnade and a temenos wall except behind the temple, where the colonnade is omitted (PLATE I). One column is still standing to the height of the necking, and shows a considerable entasis. Near it lies its capital of the Corinthian order, while in the rough front wall of the temple itself is a piece of an architrave which, from its rougher workmanship, and its inscription of the time of Alexander Severus (222–235 A.D.),<sup>3</sup> would seem to have been part of the architrave of this colonnade, which is thus shown to have been of later date than the temple. Portions of the temenos wall are also *in situ*, and are of cut stones smoothed on all their faces, except in some of the lower stages along the shore of the little reservoir (*birkeh*) behind the temple, where there are some rusticated blocks (PLATE IV). This may be due to the fact that the wall was first built under Agrippa I, and then rebuilt at a later date, as stated earlier in this article.

The whole temple is built of black basalt in blocks of various sizes, and often of different heights, but finely cut and laid without mortar. All the ornaments are beautifully carved, and the mouldings are well defined. Altogether it is a very good example of the architecture of the Roman period in Syria during the second century of our era.

CLARENCE WARD.

PRINCETON UNIVERSITY.

<sup>1</sup> Butler, *op. cit.* p. 346.

<sup>2</sup> *E.g.* Kaşiriyeh at Şakka, De Vogüé, *op. cit.* Pl. 9; Butler, *op. cit.* p. 371, and the Praetorium at Mousmyeh, G. Rey, *Voyage dans le Haouran*, Pl. 3.

<sup>3</sup> Prentice, *op. cit.* No. 382.





WHITE LECYTHUS, ATHENS, MUSEUM, No. 1822.



THE TECHNICAL HISTORY OF WHITE LECYTHI

---

[PLATE V]

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THERE is need of a scientific classification of white lecythi by shape, ornament, technique, and historical sequence of style. M. Pottier, in his *Étude sur les lécythes blancs attiques*, pp. 91 ff., especially p. 103, and Professor Furtwängler, in his *Beschreibung der Vasensammlung im Antiquarium zu Berlin*, have attempted the task; but the material at Athens, at the time of his writing, was inadequate for the one,<sup>1</sup> and the other based his very careful study on the limited collection in Berlin. M. Pottier remarks truly (p. 4) that Athens is the only place where a detailed study can be made. Many finds in Greece and many special articles have paved the way for a comprehensive survey.<sup>2</sup>

The essential distinction to be made in such classification is between lecythi with designs in glaze paint and those in dull (*matt*) colors.<sup>3</sup> The latter alone deserve the name of polychrome lecythi, though both classes are Attic.<sup>4</sup> In the former class one must distinguish those vases with black glaze from those, more numerous and later, with a yellowish wash color. It was to the use of this wash that the first success of the white lecythi was due, and it led the way to the polychrome style with dull colors. These "golden glaze" lecythi, recently found

<sup>1</sup> *E.g.*, the "golden glaze" class has largely increased even since Mr. Bosanquet wrote of them, *J.H.S.* 1899, p. 180.

<sup>2</sup> Bibliography in Pottier, pp. 3 f. See also the works cited in this article.

<sup>3</sup> The failure to make this a primal distinction is the cause of much useless description in catalogues; *e.g.* British Museum, No. D 51, is said to have brown outlines, but brown wash for the hair; whence one might suppose the former was in dull paint, the other in glaze. Both are in wash of the glaze. Again, in the account of No. D 57 the opposite blunder is made, — the outline is called brown glaze, the hair simple brown, though both are exactly the same, — wash color.

<sup>4</sup> Formerly only the lecythi with dull colors were called Attic. Pottier, p. 4.



in large numbers, deserve notice in a separate class because they bridge over the period (*ca.* 470–440 B.C.) between the severe red-figured vases and the later free style.

The matter of chronological sequence is also an important question that has not been adequately treated. Some lecythi are still loosely assigned to the fourth century B.C., as many red-figured vases used to be, whereas there is strong reason for believing that practically all the white lecythi belong to the fifth.<sup>1</sup> I have important evidence on this point in the case of a lecythus found on the island of Rhenea.<sup>2</sup> Apart from such external proof as fixes the date of the lecythus from Rhenea, internal proof is derived from the comparative study of artistic style in the last half of the fifth century; whereby Professor Furtwängler (*Griech. Vasenmalerei*, p. 39) was led to date the Meidias vase about 430 B.C., instead of in the fourth century.<sup>3</sup>

It may be safely asserted that the dates generally assigned are from a score of years to a half century too late. However, as each style was invented, the old did not die out. The quality deteriorated; the class continued for a long time. A poor lecythus, made for the trade, cannot be dated accurately, since cheap productions of an older type long remained beside the newer styles.

The importance of the ornament (the form of the palmettes on the shoulder and the meander) and shape, as well as that of the technique, has not been recognized sufficiently.<sup>4</sup> Rarely in Greek art does one find more experiment in detail than in the development of the lecythi, though they have been thought of as simple, conventional products by those who have seen only a few late and poor specimens in dull colors. These details alone

<sup>1</sup> See Pottier, p. 2, for the earlier view.

<sup>2</sup> Cf. *infra*, p. 32, Group C.

<sup>3</sup> The analogies with sculpture, and sequence within the classes, are as useful for the chronology of the lecythi, as they have proved for that of the red-figured vases. Cf. *infra*, p. 35 n. 6.

<sup>4</sup> The various publications have not been of much aid to me in the matter of ornament, since their general descriptions are as vague as their accounts of the kind of color. Cf. *supra*, p. 7 n. 3. Only a study of the originals could assure me of the proper classification. My examples are almost entirely confined to the vases I have seen. It was by the kind permission of the American School at Athens that I was enabled to study the lecythi in the European museums during my year as Fellow of the School.

give a clue to the course of development in technique, and enable us to understand the historical relation of the groups. The size of a vase determines its ornament.

To understand the evolution of the white lecythi, we must study briefly the formation of a canonical shape and ornamentation in the black-figured class on red or white ground, and in the red-figured class.

## I. CLASSES PRECEDING WHITE LECYTHI PROPER

A. *Black-figured Lecythi with Red or White Ground.* — The general *shape* of early white lecythi — those with added white, etc., *infra*, p. 17 f. — had already been evolved in the severe red-figured class, *e.g.* No. 12394;<sup>1</sup> but certain traditional forms of the black-figured style still persisted, especially on small vases of poor workmanship. A favorite shape for the body on black-figured lecythi with red ground is a more or less truncated cone (not a cylinder, as later), with a thin plaque for the foot; *e.g.* Nos. 1143, 1145. The lip is also low and spreading. This shape is carried over to the vases with black outline on white ground, but in a modified form; *i.e.* the body is longer in proportion to the greatest diameter, so that the angle of diminution is smaller than before.<sup>2</sup> This elongated shape has several varieties, according as the angle is more or less great. With this occurs the common early form of the foot with an indentation at half the height of the side, not near the upper edge, as later. The small white lecythi with wash outlines continue this shape and foot for at least half a century, *e.g.* Nos. 2025, 2030, just as the small red-figured ones preserve the shape and ornament of the black-figured style, while the larger ones introduce such novelties as the meander and cross in place of the continuous meander (No. 1695). This elongated class has the black varnish reaching half way up the body, leaving a comparatively small space for the design. It also employs reserved<sup>3</sup> or red bands on the glaze below the

<sup>1</sup> Where simple numbers of vases are given, they refer to those in the National Museum at Athens.

<sup>2</sup> *E.g.* Nos. 1984, 1988, 1142, 1136, 12481 (the last two on white ground).

<sup>3</sup> *I.e.* a narrow band is left unpainted around the vase so that the red clay appears. The effect is the same as when red bands are painted over the glaze.

design (No. 12749). Both peculiarities are borrowed by the later lecythi with black outlines, *e.g.* Nos. 1984, 1988 (the latter with a red line). Other black-figured lecythi, though approaching the later shape, show rather heavy proportions and a convex outline of the body (No. 1124), and have their successors in the lecythi with added white (No. 12771). The *lip*, in some instances (*e.g.* Nos. 1136, 1141), has a tulip form which recurs chiefly in very late white lecythi. The *neck* is usually undecorated, but rarely has perpendicular rays (No. 12776, black-figured on red ground), or ivy (No. 1129, white ground on neck and shoulder as well as on body). The small lecythi have both neck and handle unpainted. The transition between neck and shoulder is usually without prominent division.

Before the uniformity of the later meander pattern was attained, there was much tentative experimenting; either nothing was used (No. 1143), or a checker (No. 12841),<sup>1</sup> or an ivy band (No. 12533), which degenerates into dots (No. 1158), or dots with connecting lines in zig-zag (No. 514), or denticulation (No. 513). A running meander was, however, the commonest form till the appearance of the class with added white, though a checker appears in the outline lecythus, No. 1972. Experiments were also made in putting the meander on white ground.<sup>2</sup>

White was variously employed, foreshadowing the class with added white, as for the flesh of women (No. 1638, red-figured lecythus earlier than 440 B.C.). This was an adaptation of the black-figured style. As on other red-figured vases, white is at times used for the hair of old men (Nos. 1301, 1641), and for various objects, as, for example, a ship's beak (No. 12769). White was also employed as a ground for the neck and shoulder, while the body remained red (Nos. 1142, 1135), or for the neck, shoulder, and body together (Nos. 12481, 1129). The later use of white for the shoulder and body alone is very rare in earlier times, but is found on Nos. 12798 and 1973, which seem to be rather late in date. The class with added white was the first to have a white shoulder regularly, while before

<sup>1</sup> Also in hybrid varieties combined with the net pattern, as on the red-figured lecythus, No. 1194.

<sup>2</sup> Nos. 1501, 1276, 1278 (small red-figured lecythi), 543 (black-figured).

its appearance a red-figured shoulder was in vogue combined with a white body. In the same way three palmettes became canonical for the shoulder in place of five, or a lotus pattern.

The typical ornament on the *shoulder* for larger vases is five palmettes (sometimes four, six, or seven, as Würzburg, No. 3756), which was continued in the group with black outline (No. 1972); for smaller ones, a double row of lines, the lower one of which is a degeneration of the lotus-bud pattern. These latter occur separately (No. 1136), or joined by intertwining lines (Nos. 12769, 1143). This lotus pattern is also found on the later lecythi with black outline. As the later canonical shape seems derived from red-figured lecythi, so the design with three palmettes on the shoulder apparently has the same origin, though the special form of the volute connecting the palmettes, and various details, were the invention of the potters of the white lecythi.<sup>1</sup> Still one severe red-figured lecythus (No. 12893) shows a form very similar to that of the later ones. White lecythi with black outlines, however, employ the forms and ornament of the black-figured, as well as those of the red-figured style. Various peculiarities, such as the spreading form of the connecting lines about the palmettes seen in a later group with wash design (*infra*, p. 21), are found in the earlier style. Again the palmettes on the body of the vase limiting the design are common to both these early lecythi (Nos. 102, 12769, 1988) and those with black outlines. Above the palmette the egg pattern comes at the juncture of neck and shoulder in the better examples, but the usage is not fixed till the appearance of the class with added white; earlier, a row of lines commonly takes its place, as is the case also in the later small white lecythi.

One group, with black-figured designs on white ground,<sup>2</sup> shows an attempt to elevate the lecythi above the vulgar products of the day, even as in the later class with added white. This is, perhaps, due to competition with the new red-

<sup>1</sup> The earlier palmettes were placed vertically, and hence five were needed to fill the space around the shoulder. Later they were set horizontally, and, with the use of the flower, easily filled the space. Still later, in the canonical form, volutes were substituted for the flower.

<sup>2</sup> Discussed by Miss Sellars in *J.H.S.* 1893, pp. 1 ff. pls. 1-3.



figured lecythi, which still kept the high level of the other vases of this technique, and were successful by their fine shapes as well as by their elegant ornament.<sup>1</sup> That this group belongs to the first quarter of the fifth century is clear from the style of the figures: as Circe (No. 1133), the Discobolus (No. 12533), the satyrs (No. 1129), which remind one of analogous sculptures of this date. The shoulder has five palmettes, but the pattern combining the meander and cross is borrowed from the red-figured lecythi (No. 1132), though at times there are only dots (No. 1130). The foot sometimes has the earlier form (No. 1133), or the later (No. 1130), or is concave (No. 1132). Added white is irregularly used for women's flesh; for while Circe is black on No. 1137, the siren on No. 1130 is white.

B. *Red-figured Lecythi*.—These need not delay us long, since we have already treated of some of their peculiarities in connection with the black-figured group. In one respect, however, they are of great importance in the history of the white lecythi, for the best examples show the canonical shape: a convex lip, marked division of neck and shoulder, well-proportioned cylindrical body curving abruptly to a foot, with a notch close to the upper edge. The decoration with three palmettes and a flower, usual in the red-figured style, also occurs sporadically later. The smaller and poorer specimens retain the shapes and ornaments of the earlier classes. The general technique is that of other red-figured vases.

Summing up, the earlier periods are times of experiment in form and ornament, while the later ones exhibit equal irregularities in technique and polychromy. The canonical shape occurs already in the red-figured class, and the later ornament is worked out in detail in various earlier examples, but is not consistently accepted. There is the same distinction that is found later between large and small vases, — the former adopt new ideas, the latter cling to the old, *i.e.* the body in the shape of a truncated cone, the red neck and shoulder, the earlier foot, as well as the double lines or lotus buds on the shoulder. In

<sup>1</sup> No doubt it was the success of the red-figured style that made the potters imitate the funeral scenes of the white lecythi in the red-figured technique about the middle of the fifth century. Cf. Weisshäupl in 'Eφ. 'Aρχ. 1893, pp. 12 ff.



general, these early lecythi represent a comparatively poor grade of work. The exceptions in various series only prove the rule.

## II. THE TECHNIQUE OF WHITE LECYTHI

A. *The Meaning of the Outline Style.*—The black-figured style, whether on red or white ground, is based on the contrast of a solid color (black figures) with a uniform background. The red-figured style, on the contrary, is an anomaly. From the draughtsman's standpoint it is an exercise in line drawing; in effect it belongs to the same category as the black-figured style,—solid color (red) for figures, against a background (black) of a different color. The novelty of the outline technique in the lecythi is that the design appears as pure line. In the lecythi with black outlines we have the black and white technique; later, different colors are used for the lines.

In vase painting of the black-figured style, as in other fields of contemporary art, the idea of outline work was not an entire novelty;<sup>1</sup> its importance in the case of white lecythi lay in its use as a standard, its consistent application. The new style is most clearly shown in the lecythi with black outlines, where, as a rule, no accessory color is employed, but only black lines on a white ground. In the application of the principle there is, however, already a compromise. Some vases use solid color for garments<sup>2</sup> and details while the figures are in outline, others are consistent in limiting themselves throughout to pure line.

The limitation in the use of accessory color corresponds to the simplification of the black- and red-figured styles. There was even more reason for this sobriety in vases painted on red clay than in the case of white lecythi. The warm orange color of the Attic clay, whether for background or figures, was a compensation for the use of only two colors, since

<sup>1</sup> Cf. Pottier in *B.C.H.* 1890, pp. 376 ff. (the origin and development of the white-ground technique). Pure line work is seen both in the incised lines of black-figured vases and in the analogous art of incised bronzes.

<sup>2</sup> This group, as well as that with added white, shows the tradition of the black-figured style in still clinging to the use of solid black for garments, which the later classes abandon.

the red and the glistening black formed a striking contrast. There was a further reason in the practical purpose of the red-figured vases themselves, which were made for the hard usage of every-day life in the house. The black varnish was lasting, the red and white easily rubbed off. The white lecythi, however, as soon as they were limited to sepulchral use, did not need solidity as their first quality. Yet, in spite of the inferior wear of the white lecythi with black figures (which were made for domestic purposes), they had sufficient artistic charm in their novelty to be popular for some time beside the more usual red-figured technique. It was different with a simple black line on white ground. These pure outline lecythi looked thin, and did not have the warmth of color the Greeks always sought.<sup>1</sup> Hence, the continued experiments with color. First "added white" was tried, — the ground was made cream color, the figures drawn in wash outline, and filled in with clear white. This was a compromise with the older series with solid color; for while the black outline appeared as line, the figure was in solid color. Unfortunately the result had the same fault as the black-figured style — lack of clearness of outline. The lines degenerated because they were to be filled in, and were not compelled to depend on their intrinsic value. The black-figured style with incised detail was better, for there the lines were added later, and stood out on their own merits; in the class with added white they were covered or disturbed by the filling of solid color.

The artistic quality of line work is that of pure drawing in contrast to general decoration. In the latter the eye is led

<sup>1</sup> That this was the reason of difference in technique may be seen in the few vases of other forms where white ground and outline drawing are used; as for example, the cylices of the Euphronian school. On the cylix, Hartwig, *Meisterschalen*, pl. 51, the ephebe's cloak is solid brown. To be sure, experiments were made in the old style, as on the Orpheus cylix (*J.H.S.* IX, pl. 6), where all is outline drawing, but the tendency was toward solid color for garments. In the twin cylices of the Louvre, *Mon. Piot*, II, pls. 5, 6, one has solid color, the other outline. But it must be noted that both the Orpheus and the Louvre vases use warm wash for outlines, the Berlin cylix black. The painters of lecythi fluctuated some time between the consistent copying of the monochrome style of the red-figured vases and the legitimate changes that the new technique required. Hence, their irregular use of color, and even chary use of added white, for example on No. 1972 only for fillets.

aside from what there is of line by color and accessories. Nevertheless, the few accessory colors in the class with added white (red and brown chiefly) were not pleasing enough to save the style. The only solution was in using color for the line as well as for the accessories. The new school of the day wished to show their *bravura* in technique, their firmness of hand;<sup>1</sup> but they were not willing to sacrifice color. We have, in fact, the struggle between art and trade. It was fortunate that lecythi became popular at this time as funeral offerings, with the formation of distinctive scenes relating to the dead. The potter was at once released from the necessity of decorating chiefly with a view to solidity, and not artistic charm. He could now adopt the friable white *engobe* in place of the older, firmer, but less pure shade. The earlier black- and red-figured styles continued in use on cheap products for the home, the new became the field for experiment in a purely artistic direction. The sacred purpose only asked uniformity of ground (white), perhaps as a sign of purity or the like. The painter did not, however, immediately divorce the two classes of funeral and household lecythi. The scenes show this in their mixture of subjects. Lasting glaze paint was still used, but diluted till it became a beautiful golden color which had enough charm in itself to restrain the tendency to excessive polychromy. It was this modification of the paint that paved the way for a satisfactory artistic style. When color was given to the line its fineness and flow were accentuated, and with the addition of a simple scheme of accessory color, suitable to the relatively humble position of the lecythi, these vases reached their acme. The moving influence in these, as well as later changes, seems to have come from higher branches of art, and the probable sources have been studied elsewhere.<sup>2</sup>

<sup>1</sup> The same impulse came over Renaissance painters, who prefer finished outline drawings to the purely decorative work of the mediaeval artists. They also feel the added charm of color in line drawing, as did the Attic vase painters. So the degeneration of the colored drawings of the artists of the lecythi may be paralleled in the Renaissance. The careless but masterly strokes of the designs on the later lecythi remind one of the change from the careful sketches of the early Florentine painters to those of the Bolognese school.

<sup>2</sup> Cf. Girard, *La Peinture Antique*, pp. 152 ff.; Murray, *White Vases of the British Museum*, Introduction; Winter, *Jb. Arch.* I. 1897, p. 135.

B. *The White Ground*. — The white ground is at first a fairly solid basis for the painting. It does not flake off easily, as does the white added over the black varnish for women's flesh and details in black-figured vases. It varies in thickness, being at times applied thin like a translucent paint so as to show in places the clay beneath; but later, especially on good vases, forming a thick crust. The desire for a light background was satisfied in early times by the pale clays of Greece. There is little difference in effect between the early black-figured vases on the clay ground and the later black-figured ones with a white slip, which is not pure white itself and is half translucent. The potter was merely producing artificially from a red clay the light ground to which he had been accustomed. With the appearance of the class with added white, there was need of a distinction between the white of the figures and that of the background, and hence the use of two shades, one for the ground, the other for the flesh. The use of golden wash, however, necessitated a return to pure white for the ground, since any shade harmonizes better with a pure white. That this was felt as a simple artistic necessity is seen by the fact that it was adopted even on the small and poor lecythi of this technique. The later use of an extended polychromy still further required the pure white. We have already remarked how freedom was given to the technique by the exclusively sepulchral use of the later lecythi. We come to the dividing line, both in the admission of the water-color style of dull paints, and in the new friable white for ground, since the vase no longer feared the daily use. The dead enjoyed the gaudy but delicate toy.

### III. EARLY WHITE LECYTHI

A. *Lecythi with Black Outlines*. — The first important change to note in this class is the appearance of the sharp incision, separating neck from shoulder, which characterizes the later classes, *e.g.* No. 12748. The neck is but rarely painted (Nos. 1791, 1792, 1804, 1906). One small group has palmettes on either side<sup>1</sup> of a single figure (Nos.

<sup>1</sup> Cf. the use of eyes to frame the design on cylices. Alabastra show the same usage.



12769,<sup>1</sup> 1827, 1857, 1858, 2023, Munich, No. 245). These vases are chiefly severe in style, though the last mentioned is later, *ca.* 460 B.C. They seem to show Ionic influence in the Dionysiac subjects, the ornament, and the free use of color.

Solid black is sometimes employed for garments (Nos. 1906, 1792, 12588), or outlines with inner lines for folds (*Arch. Anz.* 1902, p. 116), more rarely red (Nos. 1804, 1829). The subjects show the transition to the funeral type. The Nike flying to an altar or pouring a libation gives way to a man leaning on his staff, or a woman before a palmette stele (No. 1972) or an oval mound, or a bearded man pulling his hair before a mound (No. 12748). This class continues for some time beyond the severe into the freer style, *ca.* 480–460 B.C. Others with *καλός*-names, as No. 1806, are representative of the Euphronian school.<sup>2</sup> Small vases keep the old shapes for a long time.

B. *Lecythi with Added White*. — The class with added white for the figures on a creamy ground<sup>3</sup> is small, but important in the history of the lecythi. The best examples are inscribed with a *καλός*-name. One, with the name of Alcimachus,<sup>4</sup> belongs to a series pointing both backward to the red-figured vases in the style of Euphronius and forward to the group with golden glaze. The shoulder is in the red-figured technique with a flower and palmette pattern, as one might expect in a vase inscribed with a name occurring also on a red-figured lecythus (Klein, *Gr. Vasen mit Lieblingsinschriften*, p. 166, No. 5).

<sup>1</sup> The shield design is white on the black varnish, though the rest of the design is entirely in outline style; cf. Six, *Gaz. Arch.* 1888, pp. 193 ff., 281 ff., pls. 28 ff., for early polychrome decoration on black ground.

<sup>2</sup> The name is Glaucon. The eye is *en face*. The clay has turned grayish from being badly burned; cf. Berlin, Nos. 2427, 2443, as well as many examples in Athens.

<sup>3</sup> *Ath. Mitt.* 1890, pp.\*41 ff. (Weisshäupl).

<sup>4</sup> Cf. my article on the vase in 'Εφ. 'Αρχ. 1905, pp. 38 ff. with colored plate. This is the first example of the name occurring on a lecythus with added white. A comparison with the other vases bearing the same name dates the class with added white shortly before the middle of the fifth century B.C. The name Glaucon, used by Euphronius, is also found on a lecythus with added white (Klein, pp. 156 f.). Cf. further Bosanquet, *J.H.S.* 1899, p. 179.



The series with the names Diphilus and Dromippus<sup>1</sup> have the later conventional palmette and volutes on the shoulder, as well as the perfected shape. Almost all also have dots about

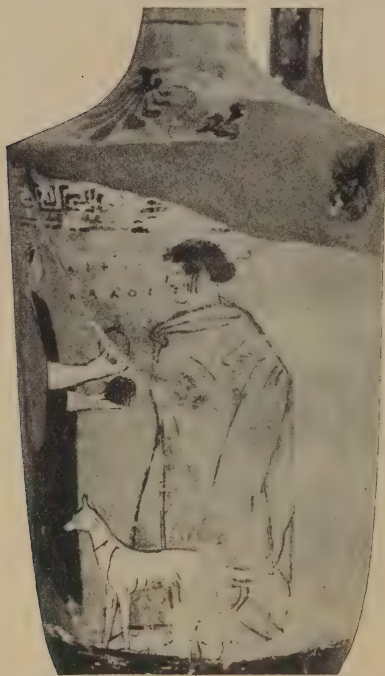


FIGURE 1.—ATHENS, MUSEUM, NO. 1913.

the ornament, showing, with the stylistic likeness, that they all come from the same workshop. One of them (No. 12786) has the ornament first traced out with a dry point.<sup>2</sup> In general, great care was taken with this group. The unsigned vases show more conservatism in using older forms and ornament, especially the red-figured shoulder with palmette and flower (Nos. 1897, 12770), or black-figured with an older form of the palmette (Nos. 1953, 1826, Dümmler in *Jb. Arch. I.* 1887, pp. 168 ff., pl. II). The old concave foot is seen on No. 1921. One vase (No. 1968) shows brown for the flesh of the figure of Athena.<sup>3</sup> The outlines are drawn in wash color, and black and red are used for garments, brown for wood.

The class is really a survival of the technique in solid color, only in the choice of white the artist was almost necessarily confined to representing women, if he remained true to the tradition of the black-figured style. And in fact, this is almost always the case. In the rare instances where male figures

<sup>1</sup> Bosanquet, *J.H.S.* 1896, pp. 164 ff. Their number has increased largely since then by finds in Eretria (Klein catalogues only 5 with the former name, while I have seen 11). The two names mentioned above are with patronymics; other lecythi have the simple name, as Timocrates, Acestorides, Hygiaenon, Lichas (No. 1913; Fig. 1); see Klein, *s.v.* for the list.

<sup>2</sup> Cf. Berlin, Inv. No. 3291, *infra*, p. 20.

<sup>3</sup> Cf. No. 1942, *infra*, p. 24.

occur, they are drawn in outline only, as *Ath. Mitt.* 1890, pl. 1, Ashmolean (Oxford), No. 267, Athens, No. 1754. The result in the selection of scenes is that they are chiefly domestic, though the trays, lecythi, and fillets (Nos. 1845, 12770, etc.) seem to show preparations to visit the stele, and so foreshadow the beginning of the funeral cycle.<sup>1</sup> A number also have holes in the sides, as if to let the offered liquid flow out when buried with the dead, though other vases show traces of burning and breaking. The sepulchral interpretation of such apparently domestic scenes is strengthened by clear cases, as No. 12748, where we see an ephēbe worshipping at a grave mound decorated with fillets, No. 1982, a woman with a tray before a stele, also with fillets; both vases with the inscription *καλός*. So we must accept the double anomaly of a *καλός*-name on vases chiefly domestic in scene and meant for the tomb. No doubt the *καλός*-inscription had become a convention, and the women, as especially cultivating the worship of the dead, preëmpted the scenes. A lecythus with added white, in Vienna (Museum f. Kunst u. Industrie, No. 1090), has an Amazon; but with its red shoulder decorated with five palmettes, it rather belongs to the category of black-figured vases.

The transition to the class with golden glaze is seen in the Diphilus lecythus, No. 12789. It already has the palmette with quirks, and alternating leaves in red and black like the polychrome lecythi. In style it is also in agreement with Nos. 1959, 1815, etc. The scene is domestic; a woman with a *lecane*, another with a tray of pomegranates. It may be compared with the peculiar Glaucōn fragment in Bonn (*J.H.S.* 1896, pl. 4). Of still greater importance in connecting the series is Berlin, Inv. No. 3970, which, though signed with the name of Diphilus, is yet the first example of the name on a vase with the design in golden glaze.

#### IV. THE LECYTHI WITH GOLDEN GLAZE

A. *Wash Lecythi Transitional to the Class with Golden Glaze.*  
— Before a regular class with a consistent style was formed, single lecythi or groups of two or three show experiments in the

<sup>1</sup> Cf. on this subject Weisshäupl in *Festschrift f. Benndorf*, pp. 89 f.

use of golden glaze.<sup>1</sup> These are mostly contemporaneous with the class with added white; that is, *ca.* 470–460 B.C. A lecythus in Boston (No. 9069) has the palmette and flower pattern on the shoulder. A bearded man and ephebe are on either side of the stele. The stele has a pediment which contains black silhouettes of two boxers and two kneeling figures, while on the acroteria are nude ephebes in outline.<sup>2</sup>

No. 1935,<sup>3</sup> still with the black varnish only slightly thinned in places, is remarkable for its noble and extremely careful style, its large size, and its polychromy. The shoulder has no ornament<sup>4</sup> and the meander is of a peculiar shape. A brownish yellow is used for the cloak of the ephebe and green for the leaves of the wreaths. Altogether it betrays a hand wont to paint other kinds of vases, or even a fresco painter, so noble is the drawing.<sup>5</sup> No. 1932<sup>6</sup> is of similar style, but smaller and poorer in drawing. The palmettes are peculiar, set upside down, with buds attached and in outline only. Berlin, Inv. No. 3291<sup>7</sup> has the same palmette. One figure, of a snub-nosed servant, is unusual in its realism, and paralleled only by the later Charon heads on the white lecythi. All three have scenes at the stele.

No. 1818<sup>8</sup> is another isolated vase of this period. The style

<sup>1</sup> A lecythus in Leyden (No. 22) in poor grayish glaze has, in addition to the usual three palmettes on the shoulder, two others, one on each side, behind them. The scene represents two ephebes before a stele.

<sup>2</sup> For small figures in silhouette cf. the *eidola* on lecythi (Pottier, *Étude*, pp. 75 ff. pl. 2), and various votive tablets shown on red-figured vases (British Museum, No. E 585). The nude ephebes correspond to other types on lecythi (No. 1822), and decorative statues on stelae are seen on the lecythi, *Bonner Studien*, pl. 10, and 'Eφ. 'Aρχ. 1886, pl. 4.

<sup>3</sup> *J.H.S.* 1899, pl. 2. The illustration is deceptive in giving a brown shade to the lines of the figures, as if they were in dull colors. The style approaches that of the Berlin cylix of Euphronius.

<sup>4</sup> A very rare omission except on the late and carelessly made lecythi with dull color (Nos. 1797, 1799, 1756, Leyden, No. 23, with wash design), and a few red-figured lecythi, as Nos. 12890, 1303, 1193, etc.

<sup>5</sup> Similarities in detail to later lecythi are the stele (No. 1959), round circles on the steps (No. 1958), lecythi on the steps (Nos. 12739, 12747).

<sup>6</sup> *J.H.S.* 1899, p. 172, Fig. 2.

<sup>7</sup> *Ibid.* pp. 173 and 178, pl. 3. The original sketch was made with the dry point, as on two lecythi in Athens, Nos. 1821, 1823, and on Berlin, Inv. No. 3171.

<sup>8</sup> *Bonner Stud.* pp. 156 ff. pl. 12. Six thinks of an influence from painting. Winter (*Jb. Arch. I.* 1887, p. 236) argues a relation to Myron's school, but probably wrongly.



is extremely fine, but the proportions of the figures entirely different from those on No. 1935. It has the so-called Attic system of proportion, No. 1935 the Dorian.<sup>1</sup> The polychromy is marked, red and saffron. The outlines are in fine wash color.

Nos. 1943 and 1945 have the same technique and colors and are of the same period as No. 1818, but differ in style; *e.g.* the figures have square chins, not rounded. The scenes are a simple preparation to visit the stele, and a libation.

Nos. 1821 and 1823 are also of the same technique and coloring, but peculiar in style. They show previous sketching of the design with a dry point. One has a stele scene.

*B. Groups of Related Lecythi.*—Nos. 1789,<sup>2</sup> 1790, 1958 (Fig. 2), 1959 (Fig. 3). This group is distinguished by the form of the palmette pattern. The lines bounding the central palmette are spreading, not enclosing a heart-shaped space as in the other classes. Nos. 1789 and 1790 have also quirks on either side, as in the class with golden glaze. The meander is combined with the checker.<sup>3</sup> The ornament and design are drawn in a wash varying from black to yellow, which in Nos. 1789 and



FIGURE 2.—ATHENS, MUSEUM, No. 1958.

<sup>1</sup> The ephebe's proportions are related to those of figures on Nos. 1821, 12745, 1945.

<sup>2</sup> Benndorf, *Gr. u. Sic. Vasenbilder*, pl. 20, 2.

<sup>3</sup> Very rare on the white lecythi. Cf. the contemporary No. 1953 and the later Nos. 1954, 1936, 12783, and the red-figured lecythus, No. 1695.

1790 has been discolored by breaking and burning the vase at the funeral. Nos. 1789 and 1958 are monochrome, while red for fillets and the ephebe's cloak occur on Nos. 1959 and 1790.

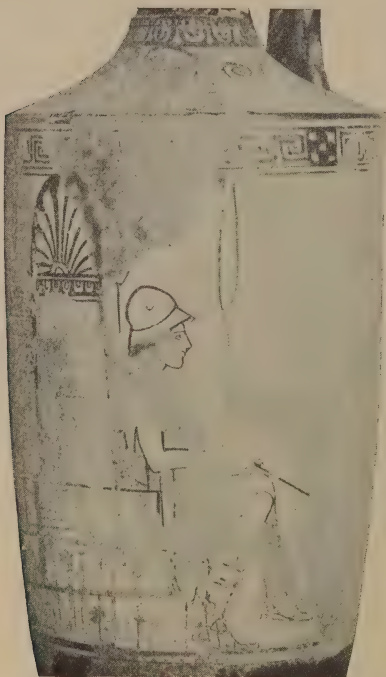


FIGURE 3.—ATHENS, MUSEUM, No. 1959.

The early date of the class is shown by the heavy chin, which is somewhat angular,<sup>1</sup> the upward line of the mouth, and the pouting lip which appear on the Alcimachus vase, No. 12771. The scenes depicted are unusual in type and transitional from the domestic to the funeral scenes. Three of the vases have sepulchral subjects, the fourth, No. 1789, a libation, which, as elsewhere, may bear a mortuary significance, the last libation of a departing warrior who was slain in battle.<sup>2</sup>

Nos. 12739, 12747, Berlin, Inv. No. 3262. This group is also distinguished by the form of the palmette pattern, which has the middle leaf in outline only.<sup>3</sup> A flower is also added as on earlier red-figured lecythi and on a few white ones with red-figured shoulder. The design is in a yellowish wash. The only additional color is red for the cloak on No. 12739. The style is very like that of the red-figured vases of the severe period, except that the eyes are correctly drawn in profile. The figures have an angular chin, as have those on No. 1815 (Eφ. 'Αρχ. 1886, pl. 4), which has, however, dull black for the shoulder and meander. On all three vases of this class there is a three-stepped stele

<sup>1</sup> Cf. Nos. 12739, 1815, and the group including No. 12737.

<sup>2</sup> Of the twin lecythi, Nos. 12745, 12746, one represents a stele scene, the other a domestic one, the preparation to visit the tomb. Likewise on another pair, Nos. 1943, 1945, one has a preparation, the other a libation.

<sup>3</sup> No. 1932 has all the palmette leaves in outline only.



with lecythi and other vases on the steps; on the Berlin vase there are a lyre and a toilet box on top. On a wash lecythus in Vienna (Museum f. Kunst u. Industrie, No. 1088) a chair and a wool basket are on the stele. Berlin, No. 2252 (*Arch. Zeit.* 1880, pl. 11) has alternate outline and black leaves in the palmette, but is peculiar in the ornament above and below the design. Berlin, No. 2444 is related in style, but only the flower beside the central palmette is in outline. The scene shows a mother with a swaddled baby and a warrior. All these vases are spiritless survivals of older technique. A better work and early in date is the Charon lecythus, Munich, No. 209.<sup>1</sup> It has the palmette and flower pattern on the shoulder and uses brown as an accessory color.

The small lecythi with glaze paint copy the new scenes while they keep the old shape, technique, and ornament, red shoulder and neck, with loosely joined palmette. The paint varies from almost black to golden. They rarely use more than one accessory color. Carlsruhe, No. B 2863 is an interesting example of this type with a representation of the dead in Charon's boat and an *eidolon* in the background.

C. *The Class with Golden Glaze.*—The class with golden glaze<sup>2</sup> proper is distinguished by style and ornament. The foot has usually a notch near the upper edge, though Nos. 12790, 12791, 12794, 12795, and 12784 have none, and otherwise form a group by themselves. The shoulder ornament has quirks beside the central palmette.<sup>3</sup> The meander is combined with the cross.

In agreement with the sober style and beauty of the lines and varnish, additional colors are little used; *e.g.* red on Nos. 12791, 12795, 1980, purple on British Museum, No. D 48. No. 1942 has unusual polychromy in the use of purple and green, while one face is in red silhouette.<sup>4</sup> The paint for the outlines varies,

<sup>1</sup> Benndorf, *Gr. u. Sic. Vasenbilder*, pl. 27, 1; *J.H.S.* 1899, p. 182, shows Charon's head from a photograph.

<sup>2</sup> Mr. Bosanquet gives a list of those he thinks related to the *Hygiaenon* lecythi (*J.H.S.* 1899, pp. 179 f.), but he combines vases so far different in style and date as Nos. 1818 and 1856, which are at least thirty years apart in a period when styles were most rapidly changing.

<sup>3</sup> *J.H.S.* 1899, p. 179, Fig. 5.

<sup>4</sup> For similar examples, see *J.H.S.* 1899, p. 177; cf. *infra*, p. 35, n. 1 and 2.

according to the firing and composition, from a slightly thinned black varnish or an almost lustreless gray wash to fine golden varnish of an orange shade, on No. 12794. The color also varies on the same vase as the paint is spread thinner or thicker, appearing black or yellow as the case may be. The date of this class is about the middle of the fifth century.

The hole in the body shows the use for liquid offerings to the dead, as in the case of the class with added white, and few are broken or burnt. As in that class, the scenes rarely include the stele (Nos. 1822 [PLATE V], 1980, 12746, Vienna, Mus. f. Kunst u. Industrie, No. 1088). Male figures are also rather infrequent, as on Nos. 1980, 1740, 1838, 1822 (an ephebe softer in style than on No. 1818), *White Vases*, pl. 5 (British Museum, No. D 54, two ephebes). The scenes most frequently have two women. No. 1942 has a child seated on the stele steps. The monument is either a simple slab, an oval mound, or a slab with palmette capital. There is little attempt at characterizing the figures: the wrinkled old man on No. 1797, a vase with poor gray wash, is quite exceptional.

Nos. 1960 and 12792, of slightly later date, are related in having the leaves of their palmette ornaments drawn in dull black, though the bounding lines are in glaze. *White Vases*, pls. 1 (British Museum, No. D 57) and 3 (*Ibid.* No. D 51) are of the same style, yet use glaze for the ornament. British Museum, No. D 67 (*Catalogue III*, pl. 27) is remarkable for the realism in the design of the old man.

No. 1994 is a continuation of this style, but the paint is entirely dull black. The palmette ornament lacks the quirks on either side of the front palmette, which are a distinguishing mark of the previous group. It is also more developed in its polychromy, having purple, red, green, and yellow. The cap on one of the figures is like those on Nos. 1960, 1822, and 12784.

A further continuation of this group is seen in Nos. 1843 (a single ephebe beside a palmetted stele), 1813 (two ephebes), and 1928 (a "deposition" scene, where both Thanatos and Hypnos are beardless). The transition to the later style is shown in No. 12783, where the garments have purple borders, though the design seems to be wash. No. 1925 has the peculiar

curved body of No. 12783, but uses red paint for the design, purple for the borders of the dress, and represents a "prothesis." No. 1951 is of similar style.

#### V. STYLES COMBINING GLAZE AND DULL COLORS

The glaze paints gradually gave way to the dull colors. One important element in the change was the custom, already found

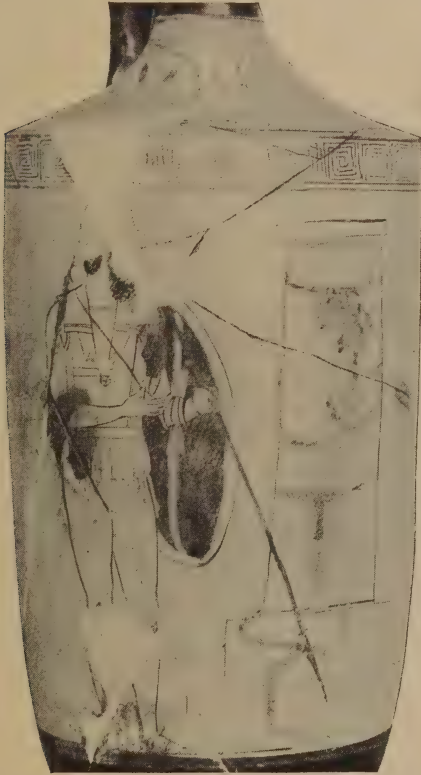


FIGURE 4. — ATHENS, MUSEUM, NO. 1761.

in the wash style, of using glaze paint only for the extremities of figures, the torso being covered by the colored drapery, *e.g.* No. 1860, *White Vases*, pl. 1 (British Museum, No. D 57).<sup>1</sup> Advanced examples, where both design and ornament are dull black, but the lines of the head and arms are partly in

<sup>1</sup> Also No. 1761 (Figs. 4 and 5), which has a peculiar meander with many involutions and uses blue as an accessory color (*J.H.S.* 1899, p. 182,  $\beta$ ).

wash, are two unnumbered lecythi in the Museum f. Kunst u. Industrie in Vienna.

A. *Glaze Ornament, Dull Design.*—The first transition is where the outlines are dull reddish (Nos. 1819, 1820, Berlin, Nos. 2449, 2450) or black, while the ornament is still in



FIGURE 5.—ATHENS, MUSEUM, No. 1761.

glaze. The purely decorative intention of the polychromy is manifest in the purplish hair given to the figures in harmony with the color of the outlines. In contrast to the previous class the stele is regularly represented. The date (*ca.* 440 B.C.) is shown to be later by the softer, more rounded outlines, which are almost effeminate for the male figures.

Nos. 1819 and 1820 are a pair, each having the same subject, an ephebe and woman at the stele, which has a palmette capital. By the same artist very likely are a lecythus in



Palermo, and another in the Louvre.<sup>1</sup> Nos. 1992 and 1965 are also a pair.<sup>2</sup> No. 12747 is interesting because the two figures, a boy and woman, are on the same side of the stele, which here



FIGURE 6. — ATHENS, MUSEUM, NO. 1940.

has not the conventional position in the centre of the scene.<sup>3</sup> No. 1940 (Fig. 6) seems to be the earliest of the series, though

<sup>1</sup> These examples I owe to the kindness of Mr. Bosanquet.

<sup>2</sup> No. 1966 has dull purplish ornament, but stylistically belongs here. Again No. 1949 has dull black for everything, but in style agrees with Nos. 1819, 1820. The scene shows two ephebes, one seated on the stele steps, and a bearded man. Purple is used.

<sup>3</sup> The same arrangement is found on No. 1957, one of the finer lecythi with dull paint (*infra*, p. 32, D).



it is striking for its polychromy and water-color style. Yellow and reddish brown are used as accessory colors. The scene represents a woman and Hermes beside the funeral mound. *White Vases*, 9 (British Museum, No. D 59) probably belongs here, though peculiar in style. The ornament seems to have been in wash color, but is dull now; the outlines are dull black.

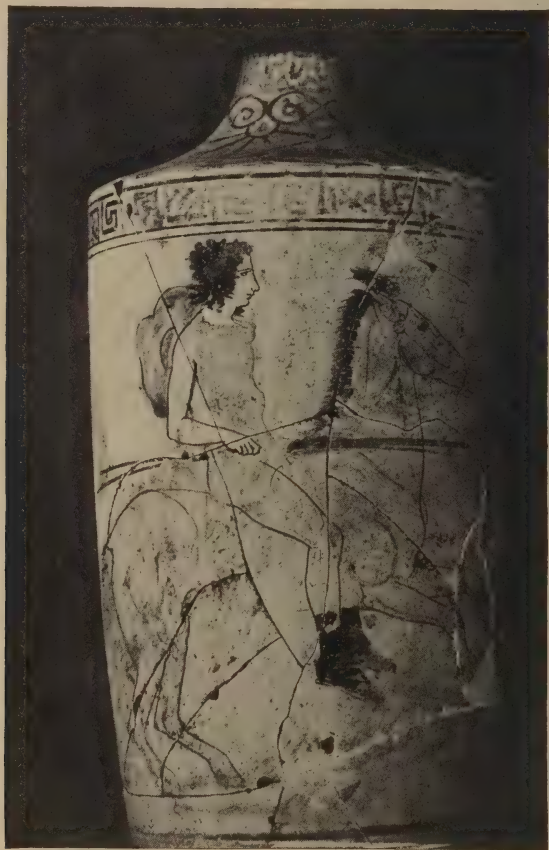


FIGURE 7. — ATHENS, MUSEUM, NO. 1856.

B. *Dull Ornament, Glaze Design.* — In another small group of medium-sized lecythi the opposite combination is tried; namely, wash for the outlines, and dull color for the ornament. Dull black is used on Nos. 1856 (Fig. 7), 1928, 1993, and

12292,<sup>1</sup> reddish on Nos. 1813, 1832, 1842, and 1843 (Fig. 8). In addition to red, green is used on No. 1813 and yellow on Hanover, No. 113. They all have the same type of ephebe in soft outlines, with curly hair, long, straight line of nose and forehead, and small, retreating chin. The style is for the most part very fine and careful. The type of ephebe riding past a stele (No. 1856) continues into the class employing entirely dull color, as Berlin, No. 2677, with dull black ornament and red outlines (*infra*, VI. C). British Museum, No. D 67 has the novel figure of a man mourning, with his hand pressed to his forehead; No. 1993 has an ephebe in like posture.



FIGURE 8. — ATHENS, MUSEUM, NO. 1843.

The class dates from *ca.* 440–430 B.C., though the Hanover vase is called fourth century on the label, — a good example of false ideas prevalent regarding the later lecythi.

## VI. DULL PAINTS

A. *Description.* — With the coming in of dull paints the white lecythi break up into many small groups, in addition to

<sup>1</sup> Other examples are in Cologne (Wallraf-Richartz Museum, no number), Vienna (Kunst. Hist. Mus. No. 621), and the British Museum (*White Vases*, pl. 6, No. D 60, and *White Vases*, pl. 11, No. D 58). The last is of individual style, and apparently earlier than the others. This vase has also a technical novelty, the youth in three-quarters view, while Death is a portrait, if one may say so; cf. C. Robert, *Thanatos*, p. 20, pl. 2. An unnumbered lecythus at Munich and two other poor examples (Carlsruhe, No. 235 and Berlin, Inv. No. 3245) should be added. Other examples of dull black ornament are given in *J.H.S.* 1899, p. 182, where, however, some corrections should be made; *e.g.* No. a has no shoulder ornament.

specimens isolated in technique. The new freedom in using several colors and shades for outlines with the half dozen colors common for garments, etc., enabled the artist to make each vase as a *unicum*. The possibility of combination was very large. Some of these single experiments are interesting as showing tendencies at early periods which were not followed out consecutively into regular classes. Among colors dull black is now used for both outline and ornament, *e.g.* British Museum, No. D 70, now for the one, while the other is in some variety of red or violet, or again both are red.<sup>1</sup> There is considerable caprice in the choice of colors, so that clearly connected vases have a different technique. There is also wide variation in the amount of polychromy. Some take up the novelty of purple borders for garments, others still cling to the simpler use of solid red, or even confine themselves to mere outlines. Others, again, employ varied colors in great profusion, green for leaves or dresses, as on British Museum, No. D 70 (colored plates in Raoul Rochette, *Peintures ant. ined.* pls. 8-11), blue, as on the same vase for the egg ornament on the stele, purple, red in various shades, and yellow (most frequent on vases representing Charon). The older styles are continued in more or less varied form. Along with large lecythi are made small and careless ones, like the degenerates of the red-figured vases. A number of lecythi of different styles show polychromy even on the shoulder, where the palmettes have alternate red and black leaves. Others use dull black for the leaves, while the bounding lines are colored (No. 1896). Various types of scenes also evolve characteristic styles. So the lecythi with Charon form a connected group, though the relation to other classes is clearly marked. Some vases may be considered to belong to one or another group as one regards one or another detail. The styles get mixed amid the many novelties. So an inconsistent use of the tulip-shaped lip is found on comparatively early vases. The stele, which in the previous class had a palmette capital, now has an acanthus or a combination of that with the palmette.

<sup>1</sup> Leyden, No. 34, "prothesis" scene. In the catalogue, published in 1905, the scene is said to be faded out, but a short inspection showed me a woman, the dead on a couch, and another figure. Cf. also Berlin, Inv. No. 3170; Boston, No. A P 456, which has a rare scene of two women with *Eros* in preparation to visit the stele.

The stele is frequently in the form of a shrine. The ornament is often omitted, *e.g.* Carlsruhe, No. B 2689. The dates range broadly from about 440–400 B.C.

*B. Related Groups, Mostly Early.* — Among early specimens of developed polychromy in the dull technique is No. 12783, which has a lustreless black for the drawing. The shape is peculiar; a convex, not cylindrical body, like No. 1925, and a slightly convex shoulder. The drawing has a rare nobility. The date is fixed by the use of purple for the borders of garments, which appears about 440 B.C. This vase has a checker pattern like No. 1954. The scene is the “deposition” with Hermes.<sup>1</sup>

Berlin, No. 2453, with red outline and ornament, is striking in drawing and agrees in date and style with the transitional lecythi with glaze shoulder and dull outline, yet the lip is tulip-shaped.

Nos. 1836, 1839, 1841, 1898, 1778, 12534, and 2012, for the most part of medium size or small, are closely related in style. The design is pinkish, the ornament dull black, except on No. 12534, which has a yellow design. Some have accessory colors, as blue and yellow on No. 1898. The group has alternate red and black palmette leaves for the shoulder. No. 1778 has an egg ornament in place of the usual meander. The first three have the same inner lines for the folds of the dress as Berlin, No. 2449 (Furtwängler, *Samml. Sab.* pl. 60, 1). Nos. 1836, 1839, and 1898 use purple for the borders of garments.

The group is continued in style, but with the tulip lip, by Nos. 1831, 1832 (no ornament), 1755, 1796, 1907, and 1908. Poorer examples are Nos. 2011 and 1753, the latter only with the tulip lip.

Nos. 12135, 12136, and 12138 are distinguished by the form of the palmette. Dull black ornament and red design are used. The figures have a square chin.<sup>2</sup> Accessory colors are red and yellow.

<sup>1</sup> The vase is important as seriously invalidating the arguments of C. Robert, *Thanatos*, pp. 6 ff., that such scenes of the deposition were purely imaginative, and had no relation to the cult and popular belief, since Hermes never appeared in them, except in the very improbable example, p. 21, D. Here, however, is a lecythus with such a juxtaposition.

<sup>2</sup> This type of face is also seen on early lecythi, as No. 1815, etc.



Another group<sup>1</sup> also has figures with square chins. The same technique is employed as in the last group, but No. 1890 has both outline and ornament in dull black.

Another group has usually a figure on the stele steps and includes Charon scenes. No. 1757 (*Ant. Denkm.* I, 33, 3) has brownish red outlines; No. 1758 (*Ant. Denkm.* I, 23, 1) is of like style.<sup>2</sup>

C. *A Later Group, which can be closely dated.* — A number of vases,<sup>3</sup> rather small, with dull black ornament and red varying to violet outlines, are important because one of them can be dated quite accurately.

This lecythus,<sup>4</sup> now in the Museum at Myconus, was found in the excavations on the island of Rhenea, in a grave dating from the Peloponnesian War, when Delos was purified; in other words, it must date before 426–425 B.C. Of course, such lecythi may have been popular for some time longer, but their origin cannot be placed much earlier, because we have seen that the development of the decoration necessitates a considerable period for the lecythi with glaze and wash colors and the earlier dull vases that precede this group. And it is accepted that red-figured vases of the style of the white lecythus, No. 1935, date from about 470–460 B.C. Hence the space of not more than thirty years between this period and 440 B.C. is not too much for such technical and stylistic changes. This class may then have continued till the end of the fifth century, but must have originated about 440 B.C. The ephebe is of the type found on the vases with dull shoulder and glaze outlines, and resembles the knights on the Parthenon frieze. It is well known that sculpture follows the graphic arts at a considerable interval of time in respect to ripeness and novelty of style, and here we have another example of this fact.

D. *Fine Later Lecythi.* — Nos. 1936, 1937, 1954, 1957, 1977,

<sup>1</sup> Nos. 2019 (Benndorf, *Gr. und Sic. Vasenbilder*, pl. 18, 1), 2020 (Benndorf, *l.c.* pl. 16, 2), 1919, 12137, 1890, etc.

<sup>2</sup> Others are Nos. 1950, 1951 (twin vases), and 1762 (large size and later).

<sup>3</sup> Nos. 1800, 1810, 1833, 1837, 1893, 1894, 1799 (no ornament), 2037, etc.

<sup>4</sup> The grave was that of a small child, and the *larnax* was still intact when found, whereas other remains had been buried in heaps. This I learned by the kindness of the Ephor at Myconus. The much faded scene has the typical ephebe and woman before an oval mound; cf. the ephebe on No. 1843, Fig. 8.



1939, and Berlin, No. 2452. This group is distinguished externally by its meander and checker pattern (except No. 1939) and the peculiar form of the foot with an incision near the middle, not close to the upper edge, as earlier. The outlines are in a purplish red, varying in shade with the vase, and the ornament in dull black, though sometimes the meander is in the outline color (No. 1936). On No. 1954 the meander runs completely around the vase. Green and red are frequent, and purple is common for borders of garments and for details on the stele, which has a combined acanthus and palmette termination (as is usual in the later vases) and runs over on the shoulder. Another novelty is that the shoulder was painted after the design on the body, and not before, as earlier. This is shown by the distorted forms, adapted to the limited space left. The drawing is very fine and careful, as in the sketching of the hair and the naturalness of the various poses. There is also an attempt at making a real scene and not merely a conventional group; in one case the five figures make a frieze completely around the vase (No. 1954). The faces have the nose and forehead in the long straight line which is conventional from this time, the lips regularly turn down at the corners, the hair is sketched in lines and then filled in like a water-color. The scenes usually have a figure seated on the steps of the stele (No. 1936, a boy; No. 1939, a "deposition"). Nos. 1936 and 1954 are twin vases. The frequency of warriors in these scenes seems to point to the period of the Peloponnesian War.

Nos. 1955 and 1956 are closely related, having the usual foot, a continuous meander, and solid colors for garments. They both have one figure seated on the steps. No. 1891, in style like No. 1957, with dull black outlines and ornaments, represents Charon and a man.

Nos. 1950 and 1951 are also related, but use reddish brown for the ornament. No. 1799, of like style, has dull grayish outlines and purple and blue as accessory colors. These three have a slightly severer style than the previous lecythi and approach Nos. 1760 and 1949. Of these two vases, the former has dull black for the drawing, with accessories in red. The lines are fine and firm. The latter, No. 1949, uses dull black and is like No. 1814 (with Charon scene), which uses violet. Both

have purple for the borders of garments. In No. 1814 we have a naturalistic treatment of a curly-haired, chubby baby, and No. 1947 shows another well-drawn baby in a "preparation" scene. Dull black is used for the drawing, with accessories in red.

Nos. 1817, 1818,<sup>1</sup> perhaps the two most important lecythi extant from an artistic standpoint, seem to show the direct influence of contemporary painting. They have warm reddish brown for the outlines, and dull black for the ornament. Both design and ornament are drawn by the same hand, whereas earlier the latter was done by the potter. The ornament, however, is carelessly done, as by one inexperienced in this work and hasty, betraying thereby the artist accustomed to work on a larger scale, and impatient of conventional details. Blue, green, vermilion, and a creamy rose are the accessory colors. The figures have a unique largeness of style, and are more than worthy successors of No. 1935; only in place of a so-called Dorian ideal they give us that known as the Macedonian. On one we see the stern warrior angry with life and fate, as Achilles in Hades, on the other the same person in the sentimental melancholy of "the dying Alexander." In both there is a perfect example of Plutarch's picture of Alexander (*Alex.* IV), the warm, fiery nature tending to sentiment. It is no longer the pure Greek ideal of the ephebe, but the young man of Celtic type just come to early manhood. The work is such as one might expect from a successor of Polygnotus working in the early part of the Peloponnesian War. The hip of one of the men is foreshortened, a novelty found elsewhere only on a lecythus of the Louvre, which is of similar style, but by no means so fine.<sup>2</sup> The freedom of the artist is shown in the masterly drawing of the hand holding the spear in No. 1817; his training in the fact that he does not hesitate to correct his sketch in places, differing from the vase-painters who draw once for all. The accessory figures are individual in style.

<sup>1</sup> Collignon-Couve, plates. A discussion is to appear in 'Εφ. Ἀρχ.

<sup>2</sup> Other novelties in drawing on lecythi are foreshortening of the hand, Leyden, No. 30 (dull black ornament and red outline); Berlin, No. 2678, one figure in three-quarters face; lecythus in the Louvre (dull black for the drawing), the bottom of the foot seen foreshortened and one hand hidden behind the stele, the thumb only visible. Perspective of the stele step on Berlin, No. 2451 (Benndorf, *op. cit.* pl. 26). See *Mon. Piot*, XII, pp. 29 ff. (Collignon).

E. *Lecythi with Colored Outlines in Silhouette*. — The careful treatment of this group by Winter<sup>1</sup> and Collignon<sup>2</sup> makes more than a summary statement unnecessary. These vases follow Nos. 1817 and 1818 in largeness of style, but their relation to fresco or encaustic painting is still closer, as Winter points out. The transition between the two groups is seen in the vases published by Benndorf<sup>3</sup> and Collignon (*l.c.*), where the figures are still in red outline, but the solid color of the garment is in the later style. The Berlin lecythus shows the compromise with previous styles: the woman has "added white" to represent flesh, while the man's skin is colored brown.<sup>4</sup> There is some attempt at shading, as on the lecythus, *White Vases*, pl. 18 (British Museum, No. D 7).<sup>5</sup> In spite of the advanced technique it seems probable that these vases belong to the fifth century.<sup>6</sup>

ROBERT CECIL McMAHON.

<sup>1</sup> *Berl. Winckelm. Progr.* 1895.

<sup>2</sup> *Mon. Piot*, XII, pp. 29 ff., pls. 3-5. See also Girard, *La peinture ant.*, pp. 215 ff.

<sup>3</sup> *Gr. u. Sic. Vasenbilder*, pl. 33 (Vienna, Museum f. Kunst u. Industrie, No. 351).

<sup>4</sup> For earlier examples cf. *supra*, p. 23 n. 4. On the Madrid lecythus (*Mon. Piot*, XII, pl. 5) the flesh of all the figures is brown.

<sup>5</sup> Cf. discussion in *Mon. Piot*, XII, p. 48.

<sup>6</sup> Furtwängler, *Gr. Vasenmalerei*, p. 200, referring to the Talos vase.

THE VISITATION BY LUCA DELLA ROBBIA AT  
PISTOIA

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[PLATES VI-VII]

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A RECENT pamphlet<sup>1</sup> by Dr. Pèleo Bacci of the Reale Galleria delle Belle Arti of Florence brings to light some interesting facts relating to the well-known group of the Visitation in the church of San Giovanni Fuorcivitas at Pistoia (PLATE VI). These facts are taken from the records kept by the Compagnia di S. Elisabetta, a religious association founded in the first half of the fifteenth century by Messer Lorenzo di Cristofano del Marruccia, prior of the church of San Giovanni.

The records inform us that as early as 1445 there existed in this church a group representing the Visitation. On October 11 of that year, Monna Bice, widow of Jacobo di Neri de' Fiorovanti, established a foundation to provide oil "*de quo voluit in perpetuum die noctuque ardere debeat unam lampadem ad onorem Dei et Virginis Marie coram figuras Marie Sancte Elisabeth visitationis earum in ecclesia sancti Joh. forcivit.*"<sup>2</sup> The records show no further care for this group until September 22, 1507, when three *lire* were expended for six "braccie" of material to veil the statue of St. Elizabeth. On July 22, 1512, as many as twelve "braccie" of blue cloth were purchased to make a curtain for St. Elizabeth. The next entry of interest is that of May 9, 1513, when the Company, having learned that some devout person wished to have a tabernacle erected in honor of St. Elizabeth, contributed the sum of three large

<sup>1</sup> Pèleo Bacci, *Il gruppo pistojese della Visitazione*, già attribuito a Luca della Robbia. Firenze, Tipografia Domenicana, 1906.

<sup>2</sup> Arch. del Patrim. eccl. di Pistoia. Compagnia de S. Elisabetta Testamenti, cod. C. n. 160, c. 5t.





THE VISITATION BY LUCA DELLA ROBBIA AT PISTOIA







1



2



3

1. LUNETTE BY LUCA DELLA ROBBIA, BERLIN
2. GROUP FROM THE CANTORIA BY LUCA DELLA ROBBIA, FLORENCE
3. HEAD BY LUCA DELLA ROBBIA FROM DOOR OF SACRISTY, DUOMO, FLORENCE



golden florins. The tabernacle appears to have been erected, for on April 24 and October 1 of the following year payments were made to Giovanni Battista di Piero di Stefano, known also as Scalabrino, for having painted the tabernacle of the altar. On February 25, 1525, Nicolao di Giuliano Godemini, a member of the Company, presents 200 *lire* for the ornamentation of the chapel or tabernacle of St. Elizabeth, and accordingly on May 14 of the same year payment of 80 *lire* is made to Giuliano di maestro Bartolomeo, scarpellino da Firenze, for the ornamentation of this chapel. In 1546 and 1561 it was resolved to screen from public view the altar and the figures of the Virgin and St. Elizabeth except during Easter and other feast days. The altar of St. Elizabeth, including doubtless the tabernacle, was destroyed by the reforming Bishop Scipione de' Ricci, and the present altar, including perhaps the niche in which the group now stands, was rebuilt in September, 1790. This splendid group was itself, either by the reforming Bishop or by some one else, seriously damaged and put together again somewhat clumsily. Brogi's photograph indicates also that the Virgin's hair, the borders of her garments, and the neckerchief of St. Elizabeth were at some time very crudely "restored" with paint or gilding, which, as is indicated by Alinari's photographs, was afterward removed.

The use which Dr. Bacci makes of his discoveries is somewhat startling. It would have been absurd, he argues, for the Company of St. Elizabeth to have waited from 1446 until 1513 before making a tabernacle for this group which contained a statue of their patron saint. Hence there must have been two groups, the one piously worshipped by Monna Bice in 1445, which somehow has disappeared, and a second, the existing group, made at the end of the fifteenth or the beginning of the sixteenth century. The existing group, he argues, could not have been made by Luca della Robbia as early as 1445, for he considers it strikingly unlike Luca's Resurrection and Ascension Reliefs made in 1443 and 1446-50; and it could not have been made by him later than 1482, the year of his death. It represents St. Elizabeth on her knees, a composition which, Dr. Bacci believes, occurs for the first time in Ghirlandaio's picture of the Visitation (1491) now in the Louvre. In his view the Pistoia

group is poorly glazed<sup>1</sup> and crudely modelled, and is to be assigned to the period of the decadence of the Robbia school, when Benedetto Buglioni was one of its best representatives. He concludes, "Let art critics and connoisseurs bring forward whatever names they please; the history of art takes away from Luca that which does not belong to him."

The object of this paper is not only to disprove the assumption of Dr. Bacci that this group is a product of the decadence of the Robbia school, but to justify its attribution to Luca della Robbia. The assumption that the Company of St. Elizabeth was too pious and too wealthy to have allowed this group to have existed without a tabernacle for half a century does not carry with it convincing weight, when we consider the multitude of unappreciated and neglected treasures in the churches of Italy. Even in this case, the documents imply that the establishment of this tabernacle was due not to the Company itself, but to some devout person or persons, and that the contributions of the Company were applied only to its decoration. After the destruction of the tabernacle, has not this very group remained for more than a century without other framing than that of a very simple and commonplace niche? Nor can I agree with Dr. Bacci that this group was inspired by Ghirlandaio's Visitation of 1491, now in the Louvre. He is certainly in error in assuming that in this picture for the first time St. Elizabeth appears upon her knees. In the very museum with which Dr. Bacci is connected, a panel from the presses from the Sacristy of S. Croce, painted by some follower of Giotto (Alinari, No. 1490) represents the Visitation with St. Elizabeth on her knees. In the Baroncelli chapel of S. Croce is a more extensive treatment of the same composition (Alinari, No. 3901) executed by Taddeo Gaddi between the years 1352 and 1356, a composition for which Giotto himself prepared the way in his representation of the Visitation in the Arena Chapel in Padua. One need only place before his eyes the three groups, Taddeo Gaddi's, the Pistoia group, and Ghirlandaio's, in order to see that the Pistoia group in all that concerns the

<sup>1</sup> My own recollection agrees with the statements of Dr. Bode and Miss Cruttwell that the glaze is of excellent quality and resembles that of Luca's other works.



pose both of the Virgin and of St. Elizabeth is derived from the earlier rather than from the later composition.

In spirit, too, the Pistoia group is closer to that of the Giottesques than to that of Ghirlandaio. The two women are here selected from the plain people of Italy. The attitude of St. Elizabeth is that of adoration toward the Mother of her Lord. Both figures are treated with the utmost simplicity and genuineness and in a religious spirit. In the Visitation of Ghirlandaio both the Virgin and St. Elizabeth are well dressed, aristocratic, refined, and posed with consummate art; in a manner, however, which impresses one with the beauty rather than the sincerity of the two women. Who would ever imagine that Ghirlandaio's Virgin would soon break forth with the grand song of the Magnificat?

Nor is it much easier to follow Professor Venturi (*L'Arte*, 1905, p. 151) and derive the Pistoia group from Albertinelli's well-known Visitation of 1503 now in the Uffizi. Albertinelli's Virgin and St. Elizabeth are, it is true, plain people, and his treatment of the theme is simple, sincere, and religious. But there is this difference: in the Pistoia group, St. Elizabeth adores the Virgin; in Albertinelli's picture, she rushes toward her, presses her hand and congratulates her as one woman would another woman. Albertinelli's painting was not without influence on the Robbia School. Giovanni della Robbia copied it, in 1525, in medallion form for the porch of the Ceppo Hospital at Pistoia, and again for a lunette now in the oratory of S. Ansano near Florence. But such copies are not for a moment to be compared with the superb group in S. Giovanni Fuorcivitas. Nor is it likely that Andrea della Robbia would have been influenced by Albertinelli at this time. In 1503, Andrea was sixty-eight years of age, too accomplished and too conservative to be influenced by an inferior and much younger artist. In his works of this period, such as the lunette of the Cathedral at Pistoia (1505), there is an Umbrian sentimentality of which there is no trace in the Virgin of the Visitation.

If, therefore, the Pistoia Visitation does not reflect either the artistic over-elaboration of Ghirlandaio nor the kind of religious emotion characteristic of Albertinelli, then it may be that Dr. Bacci is mistaken in assuming that there must have been

two groups, one existing in the year 1445, and the other made not much earlier than 1513. Do the documents indicate that the group of 1445 was at any time destroyed or removed? Do they indicate the acquisition of a new group at any time near 1513? Is there, in fact, an atom of evidence in the documents to show that the group which we can see to-day in the church of S. Giovanni is not the same group as that for which Monna Bice provided the perpetual lamp?

Let us now assume that the statues of the Visitation of St. Elizabeth of 1445 were the same as those which we may see to-day, what consequences follow? In the first place, the attributions of the group to Fra Paolino (1488-1547) or to Andrea della Robbia (1435-1525) or, as Dr. Bacci would have it, to some still later member of the school like Benedetto Buglioni, fall to the ground. In the second place, the attribution to Luca della Robbia gains in definiteness. It cannot be assigned to the latest period of his life, as is done by Dr. Bode,<sup>1</sup> but must be ranked with the earliest of his dated monuments. In an article on the Madonnas of Luca della Robbia, in *A.J.A.* (First Series), 1894, I attributed this group to Luca, and assigned it to the decade 1430-1440. The document recording Monna Bice's gift seems to prove that the group was in existence at least as early as October, 1445. That it might have been made by Luca della Robbia at this period is rendered almost certain by many analogies with his early works. The kerchief wound about the Virgin's head may be paralleled by that of one of the maidens of the Cantoria (1431-1438), PLATE VII, 2, and by one of the heads from the bronze doors of the Sacristy (1446-1461), PLATE VII, 3. Turbans for men and for boys occur also on Luca della Robbia's reliefs for the Campanile and for the Cantoria. Similar turbans for men and women abound in the works of Ghiberti, who exerted a formative influence on Luca's early works. This use of the kerchief for the Virgin is found in at least one other work by Luca della Robbia,—the unglazed, pointed arched relief in the Berlin Museum,—but would seem never to have been used by Andrea della Robbia, or by his sons, in any representation of the Virgin.

<sup>1</sup> *Florentiner Bildhauer der Renaissance*, 1902, p. 189.

The heavy drapery with its massive folds finds its closest analogues in that of the maidens of the Cantoria or that of the candelabra-bearing angels of the Sacristy (1448). It is far removed from the characteristic type of Andrea's draperies, which reveal more of the form beneath and a subtle arrangement of folds designed to charm the spectator. Even the ruffle about the Virgin's neck occurs in one of Luca's earliest Madonnas, in the lunette from S. Piero Buonconsiglio; also in a second lunette recently acquired by the Berlin Museum (PLATE VII, 1). If we turn from the accidents of dress to the type of head, here again we find not only that shy, maidenly expression characteristic of Luca's early Madonnas, but the high forehead, the waving hair, the blue eyes, the high cheek bones, the strong mouth with the deep furrow on the upper lip.

For the kneeling St. Elizabeth, it is not to the Osservanza at Siena nor to La Verna that we must look for close parallels, but to the Resurrection relief in the Florence Cathedral. Here the Apostles adore their risen Lord at the end of His mission with the same absence of self-consciousness with which St. Elizabeth adores Him before His mission began. She is silent, but in a moment she will cry aloud, — "Blessed art thou among women, and blessed is the fruit of thy womb."

ALLAN MARQUAND.

PRINCETON UNIVERSITY,  
November, 1906.

UNUSUAL AND UNKNOWN POINTS IN PAJARITO  
PARK, NEW MEXICO

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[PLATES VIII-IX]

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THE scores of honeycombed cliffs, hundreds of stone houses, and thousands of cliff dwellings in and near the Pajarito Park section of the Jemez Forest Reserve, afford a field that would give the most zealous archaeologist months of unbounded pleasure and valuable returns for the time spent there. It is not the ruins as an entirety, however, that give me the most pleasure, although my months of continual riding in the discharge of my Forest Service work, almost continually in sight of some ruin, have only made me more enthusiastic in regard to the region; but it is the unusual and unknown points which arouse in me the greatest continual interest.

The district south of the Frijoles Cañon is almost unknown, and Mr. Bandelier and other archaeologists who have been there have by no means exhausted the interest of this remote and not easily traversed region. There are large ruins and scores of points of interest that so far as I know have never even been mentioned.

In this region (which contains the famous painted cave, PLATE VIII, and stone lions) is situated a large white bear, carved from the fairly soft stone (Fig. 1). This animal is certainly as plainly seen as the stone lions and, except for the fact that the head has been broken off and lies on the ground near, is in a state of excellent preservation. The figure was evidently at first well shaped and is even now in such condition that it cannot be mistaken. It is situated in the bottom of a small, almost hidden cañon, and was discovered by the photographer Craycraft of Santa Fé, who took the photographs reproduced here. I have seen the animal from





THE PAINTED CAVE







CLIFFS CONTAINING CAVE-DWELLINGS



above the brink of the cañon, and, as far as I have been able to learn, am the only person in addition to the discoverer who has had a view of it in modern days.

Southwest of Puye, at the end of a Mesa and near the only trail that passes through the ridge, is a huge head some six feet



FIGURE 1.—A LARGE WHITE BEAR.

long and four feet wide with perfect eyes, nose, and mouth. I am not prepared to say, however, that this is not the work of time on the sandstone rather than the work of the cliff-dwellers. Situated as it is, however, surrounded by the homes of these people, it is an object of interest.

From the top of some of the Mesas many other honeycombed cliffs can be seen (PLATE IX). The openings almost without exception are toward the south, though among the first dwellings seen in the Las Alamos Cañon is a small group, situated very high and in an almost inaccessible place, with a northern exposure. Strange to say, the timber originally used for the doorway in one of these dwellings is in better condition than any I have seen in the dwellings with the exposure to the balmy south.

In the bottom of the Pajarito Cañon, quite a distance from the



large communal house of that name, is a circular pit sixty feet in diameter and at present at least ten feet deep. If this was a *kiva*, it is far larger than any others I have chanced upon.

Many of the cliff dwellings, sometimes called cavate dwellings, consist of a single room in the rock, although a large number have a room back of the original one. In the Las Alamos Cañon there are several rooms, some of them several feet from each other, which are connected by openings (Fig. 2). The first series of this kind seen by me was in the Frijoles Cañon, where I sent my Indian cook into one room to see if it would protect us during the night, which promised to be stormy, and in a few seconds his head appeared in another doorway several yards further down the cliff.

At the head of the Sena Cañon, in a small group of the cavate type, is a pillar of tufa some twenty feet long and ten feet thick, which rises several feet above the ledge on each side. In the centre of this, and two hundred feet from any other dwelling, is a cave. The owner evidently wished to enjoy his high and exclusive site to the fullest advantage, for he has cut a door on both the north and the south sides. This little peak standing alone with the hole in the centre, through which one can see to the other side, presents an unusual and strange appearance.

On the top of several of the commanding points are circular ruins of what were evidently watch towers. The watchers in the days gone past must have had a busy scene before them, while to-day one can sit on the ruins for days and never see a human being.

Above the Las Guahes Cañon, and in a high semicircular ridge that rises from the Mesa and faces southeast, is a row of dwellings cut into much harder and darker colored rock than the thousands at other points. These dwellings also appear to differ slightly in shape and construction from the ordinary type.

Generally speaking, the more inaccessible the house, the more care was spent in its construction and decoration. It is, therefore, the case that one is often repaid for a special effort to reach some doorway, by finding things much better preserved than where access is easy. The approaches to certain ridges, back

of which were built the cliff dwellings, or to the top of some Mesa containing a communal house, were often well defended by walls, defiles in the rock, etc. These old paths are sometimes a number of feet deep, and so narrow that a full-grown man has difficulty in walking through without turning his



FIGURE 2.—DWELLING CONTAINING FIVE CONNECTED ROOMS.

shoulders sideways. They could, therefore, easily be defended against a foe. One of the best of these cut trails is seen at the main approach to Tsankawi Communal House.

At several points, mainly above the Garcia Cañon, communal houses were situated on adjacent Mesa tops with ridges between. Frequently in these cases a well-worn path in the rock several inches deep shows how often the inhabitants of one of the houses visited the others.

The *Navas*, or hunting traps, are numerous. These consist of deep wells cut in the solid rock, in the middle of some trail across a Mesa. The situation of the valleys and Mesas is such, and so many of the cañon walls are impassable, that it was an easy matter to drive the game across the selected trails. Deer and other animals naturally fell easy victims in these holes. The Pueblo Indians have used these traps in quite recent years.

On Laguna Mesa are the ruins of a house containing at least twenty rooms, and evidently only one story high. This is the

only ruin I have seen where every room can be seen plainly without excavation of any kind.

Some time since, while trailing a cougar, I chanced to find a small ledge back from what I, or any other passer in the Las Alamos Cañon below, or the Mesa above, should have thought a solid wall, and around the ledge were over half a dozen unusually large cliff rooms. These rooms were at least a mile from any others, although the Mesa above did show signs of ruins. This was evidently a select colony, possibly some summer resort of the élite of the tribe.

These are only a few of the many special points of interest. When one can see so many similar sights, and when there are so many easily accessible ruins of interest, it is hard to realize that they are visited annually by comparatively few persons. The number of visitors this year, however, will far exceed that of any previous year. Every tourist in the West should make a point of visiting Santa Fé, where the proper arrangements can be made for seeing these wonders of a departed people.

HUGH H. HARRIS.

U. S. FOREST SERVICE.

Archaeological  
Institute  
of America

THE WORK OF THE INSTITUTE IN AMERICAN  
ARCHAEOLOGY

At the meeting in celebration of the incorporation of the Institute, held at Washington, D.C., on January 2, 1907, Mr. Charles P. Bowditch, Chairman of the Committee on American Archaeology, delivered an address of special interest on the undertakings of the Institute in this field. The part which presents the plan of the Committee for future work is here published.

The American work to which the Institute can look forward in the future has been admirably expressed by Miss Alice C. Fletcher, in her report to the Committee on American Archaeology, which I will now read:

"It is proposed that the basal plan for work under the American Committee of the Archaeological Institute of America shall be the preparation of a map of the culture-areas of the American continent, as a contribution to the world-study of the human race.

"Already much has been done toward the making of such a map, and all available work hitherto done by institutions, associations, or individuals will be duly credited and its bibliography given. It is believed that such a graphic tabulation will not only facilitate the task of correlating work already accomplished and now in progress, but will make it possible so to direct the efforts of the various Societies of the Institute which desire to support active field work in our own country, that all the archaeological research undertaken will fit into the broad plan proposed, and thus help toward the solution of some of the problems that confront the students of human culture.

"A preparatory step toward the carrying out of this basal plan would be the appointment of an officer to be known as Director of American Archaeology, whose immediate duty would be to direct and coördinate all work undertaken by the affiliated societies of the Institute. This step should be followed by the establishment of a



School of American Archaeology, in which graduate students should be received for instruction and employment in field research, and so fitted to be workers in the wide field opened by this basal plan.

"Since culture-areas do not correspond with political boundaries, international relationships and work will naturally follow."

This plan has been accepted by the Committee, and Mr. Edgar L. Hewett has been recommended to the Council as Director of American Archaeology.

It is hoped that the Western Societies of the Institute, inspired by the comprehensive plan which has been adopted, will join heartily in the effort to make such a plan successful by turning their local energy and local funds into work which will contribute toward the desired end.

The interest in the work of American Archaeology is increasing in all parts of the country, and the Committee has been informed that if a school of American Archaeology should be established in Santa Fé, the old Governor's palace would probably be placed at their disposal. While the Committee is not ready to take decisive action at the present time, it is hoped that in the near future such a school may be established, which shall be the centre of influence in the cause of American Archaeology throughout the West and Southwest.

Archaeological  
Institute  
of America

GENERAL MEETING OF THE ARCHAEOLOGICAL  
INSTITUTE OF AMERICA

FORMAL INCORPORATION OF THE INSTITUTE

JANUARY 2-4, 1907

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THE Archaeological Institute of America held its eighth general meeting for the reading and discussion of papers at the George Washington University, Washington, D.C., on Wednesday, Thursday, and Friday, January 2-4, 1907, in conjunction with the annual meeting of the American Philological Association.

A meeting of the incorporators of the Archaeological Institute of America, as named in an Act of Congress approved on May 26, 1906, was held at the George Washington University, on Wednesday, January 2, 1907, in accordance with a call dated October 9, 1906, signed by twelve of the incorporators.

Professor Seymour was elected Chairman, and Professor Carroll, Secretary of the meeting. The Chairman presented (1) a certified copy of the Act of incorporation; (2) the call for the meeting, signed by twelve of the incorporators; (3) the acknowledgment of each of the other (living) incorporators that he had received due notice of this meeting.

On motion of the Hon. John W. Foster it was unanimously resolved that the incorporators accept the Council of the voluntary association known as the Archaeological Institute of America, with its officers and its regulations, as the Council mentioned in the Act of Congress above referred to.

On Wednesday, January 2, at 4.30 P.M., the Institute and the American Philological Association held a Joint Session, with a celebration of the incorporation of the Institute.

Professor Thomas Day Seymour, President of the Institute, presided and read a brief account of the early organization of the Institute, and of the later development of its branches and enterprises.

The Hon. J. W. Foster, President of the Washington Society of the Institute, addressed the meeting on the work and aims of the Institute.

Brief addresses were made in behalf of the chief committees of the Institute, as follows: by Professor James R. Wheeler, for the School of Classical Studies at Athens; by Professor Andrew F. West, for the School of Classical Studies in Rome; by the Rev. Dr. John P. Peters, for the School of Oriental Studies in Palestine; by Mr. Charles P. Bowditch, for the Committee on American Archaeology; and by Professor Allan Marquand, for the Committee on Mediaeval and Renaissance Studies.

The portion of the address by Mr. Bowditch, which presented the plan of the Committee for the American work of the Institute, is published on page 47 of the *JOURNAL*.

By the courtesy of the George Washington University, the Archaeological Institute will have an office in the buildings of that University.

The Act of Congress which granted the incorporation of the Institute was published in this *JOURNAL*, Vol. X, pp. 174, 175.

The Annual Meeting of the Council of the Institute was held on Friday, January 4, at 11 A.M. and 3 P.M.; a special meeting of the Council was held on Wednesday, January 2, at 10 A.M.; and the Annual Meeting of the Managing Committee of the American School of Classical Studies in Rome was held on Saturday, January 5, at 9.30 A.M.

The Council reelected all the officers of the Institute to serve for the year 1907-08, and chose also two additional Associate Secretaries, Professor F. W. SHIPLEY, of Washington University, St. Louis, Mo., and Professor H. R. FAIRCLOUGH of the Leland Stanford University, Cal. In accordance with the recommendation of the Committee on American Archaeology, Mr. EDGAR L. HEWETT was appointed Director of American Archaeology for the year 1907.

On Thursday afternoon the Hon. John W. Foster, President of the Washington Society of the Archaeological Institute of America, and Mrs. Foster gave a reception at their house to the members of the Institute and Association and their friends. On Wednesday evening, after the Joint Session, the Cosmos Club entertained informally the visiting members at their Club House, and on Thursday evening a Smoker was given by the Committee of the Washington Society at the University Club. Both the Cosmos and the University Clubs extended the privileges of their houses to all visiting members.

On Friday afternoon the visiting members and their friends were received at the White House by the President of the United States.

A resolution was passed thanking the President and members of the Washington Society of the Institute, the authorities of the George Washington University, the Cosmos and University Clubs for the hospitable reception given to the Institute, and for the excellent arrangements for the entertainment of the visiting members.

There were in all six sessions at which addresses and papers, many of them illustrated by the stereopticon, were presented. The abstracts of the papers which follow were, with few exceptions, furnished by the authors.

#### WEDNESDAY, JANUARY 2. 10.30 A.M.

##### 1. Professor Paul Baur, of Yale University, *Pre-Roman Antiquities of Spain*.

A discussion of discoveries of remains on Spanish soil, from the Bronze Age, *ca.* 3000 B.C. to the Roman domination, *ca.* 200 B.C. The writer argued from architectural evidence, as well as from the sculpture, ceramics, and jewelry, that the ancient Iberians must have come into close contact first with the pre-Mycenaeans, then with the Mycenaeans, and from the seventh century B.C. onward with the Phocaeans, Massalians, Samians, and Apulians, whereas the Phoenicians did not influence the art of Iberia. This paper will appear in a later number of the JOURNAL.



2. Dr. Arthur Stoddard Cooley, of Auburndale, Mass., *Archaeological Notes*.

1. The American Excavations at Corinth. Private letters from Corinth state that in October last very heavy and long-continued rains washed much soil from the surrounding fields into the excavations. The Greek Archaeological Society with a large force of men began in November to remove this débris. The Society is also reërecting several prostrate columns of the temple of Apollo, which were discovered in 1898-99, and strengthening the broken architrave block on the south side. A part of the unfinished school-house, begun by Kapodistrias, which covered the east end of the temple, has been removed, and a new museum is to be built on the site to replace the present small one west of Plane Tree Square.

2. The British Excavations near Sparta. Two views were shown of the site of the sanctuary of Artemis Orthia, which is situated near the Eurotas, to the left of the road ascending from the second iron bridge over the river to the town.

3. The recent restoration of two columns of the Heraeum at Olympia by members of the German Institute at Athens was illustrated by three photographs.

Professor James R. Wheeler, Chairman of the Managing Committee of the American School at Athens, read portions of a letter from the Director of the School, giving further details of the situation at Corinth.

3. Professor William H. Goodyear, of the Museum of the Brooklyn Institute, *The Discovery, by Professor Gustavo Giovannoni, of Curves in Plan, Concave to the Exterior, in the Façade of the Temple at Cori*.

The Temple of Hercules at Cori (thirty-six miles southeast of Rome) is a well executed and well preserved monument, dating from the late period of the Roman Republic. Professor Gustavo Giovannoni, Assistant Professor in the Royal School of Engineering Architects at Rome, has recently announced the discovery of curves in plan concave to the exterior in the façade of this temple. Preliminary publication has been made in the annual Bulletin of the Roman Society of Architects, of which Professor Giovannoni is the Vice-President. Scaffoldings will be soon constructed by the Italian Government in order to isolate the temple from surrounding buildings, and this will offer occasion for measurements in detail of the upper members of the temple, following which, a special monograph on the subject will be published by Professor Giovannoni.

Meantime, the significance of the discovery in relation to the existing knowledge of ancient horizontal curves is as follows:

First, it may tend to substantiate earlier observations for curves in plan, concave to the exterior, in the pediments of the Parthenon, which were made by Hoffer and Pennethorne. Penrose considered those curves to be accidental, and his opinion has been so far generally followed, perhaps with error.

Second, the Brooklyn Museum Survey of 1905, under direction of Mr. Goodyear, observed and photographed curves in plan concave to the exterior in the eastern pediment of the Temple of Neptune at Paestum. These curves are found in the cornice and in the line of abaci. These facts have recently been communicated to the Roman Society. The curve at Cori has a deflection of 10-12 cm. at the bases of the columns, but reaches the enormous extent of 35 cm. deflection in a length of 7.50 m. Such a curve could not be produced by accidental movement without extensive and visible shifts of the masonry of the entablature, gable, and cornice. Nor could it occur accidentally without very visible and considerable dislocations or inclinations of the columns of the façade. Thus, the curve at Cori is the first definitely established instance in ancient art, of constructive curves in plan which are concave to the exterior. Generally speaking, experts have only been familiar, in ancient art, with rising curves in elevation. Curves in plan convex to the exterior have been observed, but insufficiently considered. However, they would, in optical effect for the upper horizontal lines, also appear to be rising curves in vertical planes, and hence might be explained from the same point of view as the rising curves in elevation. On the other hand, a concave curve in plan produces the optical effect of a descending curve in a vertical plane.

Hence, the enormous importance of this discovery, for it has been widely supposed that the ancient curves in elevation were intended to correct an optical appearance of downward sagging, and thus to give the appearance of a straight line. Here is a curve which actually produces an effect of sagging in the upper horizontal line. It consequently cannot be intended to make the line appear straight.

The true purpose of the curves at Cori may possibly be the same as the purpose of the curve in plan concave to the exterior, and amounting to 10 inches, deflection, which is found in the façade of St. Mark's at Venice. Here again the curve begins at the foundation. The purpose of such a curve may possibly be conceived by considering its undoubted results. In the façade of St. Mark's the concave curve in plan, as seen below the level of the eye, appears to be a rising curve in a vertical plane. As seen above the level of the eye it appears to be a descending curve in a vertical plane. As regards the vertical lines at the angles of the façade they are

thrown forward of the optically assumed position, and perspective magnitude is much increased; but generally speaking the optical effects are contradictory and therefore vibratory in their results.

The question whether the results obtained in St. Mark's were intended at Cori may be left open at present.

In any case the discovery is epoch-making for the study of the ancient monuments, without reference to the possible relations between certain mediaeval deflections and those now observed in this Roman temple.

4. Mr. Edgar L. Hewett, Fellow of the Institute in American Archaeology, *The Preservation of American Antiquities: Progress in 1906.*

The year 1906 witnessed the successful consummation of many years of effort on the part of the Institute, and of many other scientific bodies looking toward the protection of American antiquities by law. A bill was enacted by the 59th Congress creating the Mesa Verde National Park in southwestern Colorado, for the purpose of preserving the remarkable remains of cliff dwellings in that region. This bill had been pending for several years, and much difficulty had been encountered in securing its passage owing to the fact that many of the most important of the ruins were situated upon the southern Ute Indian reservation. The measure, as passed, arrives at a happy solution of the difficulty by creating the National Park, and including within the jurisdiction of its officers for administrative purposes, all ruins within five miles of its boundaries. This secures what had been so much desired by all, viz. the inclusion of *all* the great Mesa Verde and Mancos Cañon ruins within the National Park. (See *A.J.A. X*, 1906, p. 376.)

The 59th Congress also passed the general archaeological measure, which was also warmly supported by the Institute, known as the Lacey Act, providing for the custodianship by the government of all archaeological remains situated on lands owned or controlled by the United States. This act makes it mandatory upon the various departments of government to protect from vandalism and unauthorized excavation all ruins within their respective jurisdictions. It also provides for the creation of National Monuments by act of the President of the United States. (See *A.J.A. X*, 1906, p. 175.)

The operation of this law has been prompt and effective beyond the most sanguine hopes of its supporters. All ruins on forest reserves, Indian reservations, public lands, military reservations, etc., have been placed under government protection, and the system of policing is being rapidly made effective. There is now almost no vandalism in the American ruins. Under the authority of





in general modelled after Rome itself, adopted the Capitoline cult as their own principal state cult; and there is reason to think that when it was not possible to place the *Capitolium* on a hill-top as at Rome the temple was artificially elevated by the construction of a high podium. This is rendered probable by the peculiarities of the *Capitolia* at Pompeii, Lambaesis, and Thamugadi; cf. Pauly-Wissowa and Daremberg-Saglio, *s.v. Capitolium*; also Mau-Kelsey, *Pompeii*, pp. 63-67; Gsell, *Mon. Ant. de l'Algérie*, I, pp. 137, 143, pl. XX, XXIII.

Temples BCDE, to judge from their style of construction, were built in the first century B.C. and restored in the second century A.D. They are identified with the four temples of Venus, Fortuna, Ceres, and Spes, which, according to *C.I.L. XIV, 375* (=Dessau, 6147), P. Lucilius Gamala *constituit* about the middle of the second century A.D. From *C.I.L. XIV, 376* it appears that this refers to a restoration. Temple B is identified by means of the altar inscribed *Veneri | sacrum* found in it (*Not. Scav.* 1886, p. 127; *C.I.L. XIV, 4127*) as one of the four temples of *C.I.L. XIV, 375*; as the latter inscription mentions the four temples in similar terms, and as BCDE form a homogeneous group, it is highly probable that the two groups are identical.

2. Mr. Oliver M. Washburn, of the University High School, Chicago, Ill., *Sardis*.

After a brief survey of the importance of Sardis as the chief station on the ancient trade route from Mesopotamia to the coast districts of Asia Minor, the speaker described, with the aid of illustrations, the somewhat scanty remains now visible on this site.

#### WEDNESDAY, JANUARY 2. 8 P.M.

Joint Meeting of the American Philological Association and the Institute. Professor Thomas Day Seymour, President of the Institute, presided.

President Charles W. Needham, of George Washington University, gave a brief address of welcome.

Professor Elmer T. Merrill, President of the Philological Association, delivered the annual address, *On Certain Roman Characteristics*.

The main part of the address consisted in the analysis of those elements of character and tendency that are usually defined by the epithet "classical," and the attempt to show, by the examination of a considerable number of details in the light of the foregoing analysis, that, whatever may be the case with the typical Athenian of the best days, the Roman was essentially "unclassical," but extremely like the American of to-day.

THURSDAY, JANUARY 3. 10 A.M.

1. Professor William N. Bates, of the University of Pennsylvania, *Notes on Greek Vases at the University of Pennsylvania*.

This paper was a discussion of three vases at the University of Pennsylvania: 1. A small amphora which the writer argued was to be classed with the Caeretan hydriae: 2. A Tyrrhenian amphora, on one side of which is represented Troilus and Polyxena at the fountain, and on the other side apparently two discus throwers: 3. A red-figured cylix upon which is represented an object which the writer identified with the horns of consecration such as have been found at Cnossus and at other sites in Crete. The paper will be published in full in the *Transactions of the Museum of Science and Art of the University of Pennsylvania*.

2. Professor Harold N. Fowler, of Western Reserve University, *The Beginnings of Greek Sculpture*.

The belief that early Greek works of sculpture show the influence of a previous school of sculpture in wood, from which sculpture in stone developed, has no sufficient foundation. Statements of ancient writers concerning *xoana* are inconclusive. The early Greeks saw about them remains of "Mycenaean" art and were acquainted with the art of Egypt and Asia. Hence they would naturally turn to sculpture in stone as soon as they began to practise sculpture at all. Comparison with monuments of other times and places shows that the qualities of early Greek sculpture are not seen in sculpture in wood and are found in sculpture in stone where no previous school of sculpture in wood is probable.

3. Mrs. Harriet Boyd Hawes, of New York City, *Minoans and Mycenaeans: A Working Hypothesis for the Solution of Certain Problems of Early Mediterranean Race and Culture* (read by Miss G. M. A. Richter, of the Metropolitan Museum of Art).

The autochthones of Greece and Crete were of one stock (Sergi's Mediterranean race), non-Aryan in speech and culture, perhaps of African origin. From the beginning of the Bronze Age they were subject to two opposite influences. Greece was constantly overrun by a pastoral folk, "Aryans" or "Aryanized," who came from the north and knew nothing of the sea. They had a rich spoken language without writing, a store of lays (basis for the Homeric epics), the patriarchal system, and a typical house form. This Achaeian invasion was a gradual infiltration from a remote past of petty chieftains and their clansmen, never numerous. Crete in constant intercourse with Africa and the Levant developed steadily throughout the

Bronze Age along non-Aryan lines, strong in art and letters (*i.e.* written language) and in religion, maritime from the first, retaining traces of the matriarchal system, and using for large buildings an Oriental form. In this development the Eteocretans of the highlands lagged behind the maritime Cretans, who were the true "Minoans." Minos (*ca.* 1500 B.C.) established a "sphere of influence" over the Cyclades and the Greek littoral. His artists carried the Cretan "Palace Style" to Argos, Mycenae, Attica, etc., — a peaceful invasion, — and in return learned new architectural ideas as seen in the latest palaces of Cnossus and Phaestus. The Achaeans becoming paramount in Greece, took to roving (Trojan war), sacked the smaller towns of Crete (Gournia, Zakro, etc.) and finally Cnossus. The over-ripe Minoan art, declining *pari passu* in Crete and on the mainland, was spread far and wide in decadent form by the Achaean thalassocracy. In Greece, the primitive geometric principle under Minoan influence developed into the Dipylon style. Iron was introduced by the Dorians. They did not enter Attica, but their iron did by trade, and appears in Dipylon graves. Summing up, the Minoans were maritime Cretans, and their art was of native origin, although influenced by intercourse with the East, especially Egypt; the Mycenaean were a mixture of the native stock, akin to that of Crete, and Achaeans. In this mixture the native stock (Pelagian) was more numerous, but the Achaeans furnished many leaders; the two elements lived together on friendly terms, the Achaeans finally gaining the upper hand. "Mycenaean Art" had its source in Crete; some "Mycenaean" objects are direct importations, but many were no doubt made in Greece after Cretan models. In Classical Greece we see the mingling of two unusually gifted races, the one contributing a highly advanced native civilization especially rich in art, the other its heritage of an Aryan culture and an all-conquering language.

4. Professor Allan Marquand, of Princeton University, *The Visitation of Luca della Robbia at Pistoia.*

This paper is published in full in the present number of the JOURNAL.

5. Professor Howard Crosby Butler, of Princeton University, *The Dome in the Architecture of Syria.*

That dome building was practised in Syria in very ancient times is shown by the sculptured reliefs of the Assyrians and Hittites; but little can be known about the actual construction of these early domes, since only the exterior forms are represented in the reliefs. The ancient domes that are still preserved intact, or in part, date from the second century A.D. and the four centuries following. These show that domes on every known form of ground plan and of

every variety of material were built in Syria during these five centuries. The dome of a tomb near Bosra, in the Ḥaurân, is an example of a dome of cut stone laid up with dry joints upon a circular substructure. It belongs to the second century. A concrete dome on a circular wall was found in the baths at Shehbâ, which was built in the third century. Christian domes of this plan existed in the Cathedral of Bosra, 512 A.D., and in the Church of the Archangels at Fa'lûl, 526 A.D.

The central baths at Bosra present an example of a dome set above an octagonal plan; the dome itself is laid up in gores, like an umbrella, and is made of a concrete composed largely of light volcanic scoriae. It was built in the third century. Another type of a dome on a polygonal plan is to be seen in the church of St. George at Zor'a in the Ḥaurân, dated 510 A.D. This type is, in section, an ellipse with its major axis vertical, giving a tall, conical effect. The spandrels of the eight supporting arches are curved slightly forward as they rise, and show the rudimentary principle of the pendentive.

The placing of a dome above a square compartment by means of pendentives was not a late invention of the Byzantine period, as is generally supposed; for this kind of dome construction is found in buildings of the Roman period in Syria that are not later than the third century, and are, probably, as early as the second century A.D. It is shown in a dome in the baths at Djerash and in a similar dome discovered by the Princeton expedition at Brâd in Northern Syria. These two examples are built of highly finished blocks of stone laid without mortar, cement, or cramps of metal. Smaller domes of cut stone were set above square substructures by means of slabs laid across the angles of the square, and then cut to form quadrants. This kind of construction is found in late buildings, as well as in early structures, and is not to be considered as a stage in the evolution of the pendentive, but as a simpler means of accomplishing the same result in the smaller buildings. An example of this is found in the sixth century tomb of Bizzos at Ruwêhâ. The largest and most ingeniously constructed of the Syrian domes is that of the church at Kaşr Ibn Wardân, dated about 560 A.D. The pendentives of this dome are enclosed within an octagon, and each pendentive is pierced with a window, a most unusual and difficult piece of construction. These Syrian domes, though smaller than some of those built by Roman and Byzantine architects, show greater variety and even greater technical skill.

6. Dr. David M. Robinson, of Johns Hopkins University,  
*New Inscriptions from Sinope.*

Views of the promontory of Boz-tepé, of the isthmus which connects it with the mainland, of the double harbor, and of the walls of



Sinope were shown. Three new gravestones and a Roman milestone of Probus were discussed. These inscriptions are published in the *American Journal of Philology*, XXVII, 1906, pp. 447-450.

7. Professor G. Frederick Wright, of Oberlin College, *Recent Discoveries in the Mounds of Ohio*.

The Ohio Archaeological and Historical Society, which is now receiving aid from the state, has instituted a more thorough exploration of the mounds than has heretofore been attempted. During the past year the so-called Harness Mound in the Sciota Valley near Chillicothe has been thoroughly excavated with most encouraging results. In 1846 this mound was partially explored by Squier and Davis, who sunk a shaft in the centre of the mound and found what they supposed to be an altar with a few relics. Subsequently, Professor Putnam ran a trench from the south end half way through the mound, adding much to our knowledge of the work. Others also have carried on some explorations. In all, fifteen burial places have been found within its limits. The mound is 150 feet long, 40 feet wide, and 20 feet high. Upon thoroughly exploring it from end to end it was found that the most of the burials were near the circumference of the base of the mound, and no less than 130 were found by Professor W. C. Mills, who conducted the exploration. Much light was shed upon the habits of the moundbuilders, their method of burial, and the practice of cremation. A series of post holes were also found, showing that there was a wooden structure erected over the burials. Implements and ornamental articles were found in abundance, twelve hundred of them being of copper. These articles indicate a commerce which brought together copper from Lake Superior, obsidian from the Rocky Mountains, mica from the Alleghenies, and sea shells from the Gulf of Mexico. The implements also are believed to represent an earlier and higher culture than that which was found at Fort Ancient and in some of the other mounds. All together the work of the society is being amply rewarded, and further appropriations from the state are encouraged.

8. Dr. Oliver S. Tonks, of Princeton University, *An Interpretation of the so-called Harpy Tomb*.

The object of this paper was to identify, as far as possible, the figures decorating this monument, and to show that considerable Egyptian influence can be detected in the subjects of the reliefs. The four faces of the tomb were discussed in the following order:

Western side. In reference to the features on this face it was maintained that the lotus flower is borrowed from Egypt, where it is present in funeral scenes, and that in our monument, as in Egypt, it symbolizes rebirth; that the pomegranate, also used in Egyptian

funeral scenes, possibly comes from Egypt, and here, on the Lycian tomb, is connected with the cult of the dead; that the egg suggests rebirth, and is in some way related in idea to the Orphic egg, which in turn is connected with the "Light" egg of Egyptian myth; that the group of a cow and calf, connected with the Isis-Hathor-Horus group, also connotes regeneration, and that the seated figure at the left is Demeter, her *vis-à-vis* Persephone, and the three standing figures the Fates.

Eastern side. The dog was shown to be of chthonic significance, and to suggest that the action is taking place in the presence of a god, the cock to be a bird associated with Hades and Persephone, and the seated figure to be Hades.

Northern side. The warrior giving up his arms was interpreted to mean that the scene was a "home-coming"; the pig was shown to mark the place of action as Hades; and the seated figure was identified with Minos.

Southern side. On this side the seated figure was identified with Rhadamanthus, and the human-headed birds, which also appear on the northern side, were shown, from their resemblance to the Ba-birds of Egypt, to represent the soul flying away with the "double" of the dead.

#### THURSDAY, JANUARY 3. 3 P.M.

Joint Session of the Institute and the American Philological Association. Professor Elmer Truesdell Merrill, President of the American Philological Association, presided.

1. Professor George H. Chase, of Harvard University, *Three Archaic Bronze Tripods in the Possession of James Loeb, Esq.*

This paper, in a slightly different form, is published in *B. Metr. Mus.* II, 1907, pp. 33-40.

2. Professor William N. Bates, of the University of Pennsylvania, *New Inscriptions from the Asclepieum at Athens.*

This paper was a discussion of four inscriptions carved upon a block of marble found in a mediaeval wall near the Asclepieum at Athens in the spring of 1906. The paper will be published in full in a later number of the JOURNAL.

3. Professor Minton Warren, of Harvard University, *On the Stele Inscription in the Roman Forum.*

The Stele Inscription, published for the first time in the *Not. Scav.* 1899, has called forth a flood of literature. No satisfactory interpretation has yet been reached, and possibly, owing to its frag-

mentary character, none ever will be reached, unless other early Latin inscriptions of a similar kind are found. Perhaps, however, some advance in the interpretation may be made by a comparison with Greek and Latin sacrificial inscriptions and the Iguvian Tables. It has already been suggested that the Stele really contains two inscriptions, the first occupying lines 1-9, the second the remaining lines 10-16. Thurneyson and Hülsen read lines 11-15 in the reverse order, thus getting rid of the mysterious word *havelod*. This view was rejected, and it was proposed to supplement the second inscription so as to read

*poplifugi*]OD IO[*vei*] VXMEN  
 TA KAPIA DOTA V[*itulatione*]  
 M I[*ovei*] TERIT[*orei viskesa*  
*kapitod keiviom*] QVOI HA  
 VELOD NEQV[*e skelos estod*  
*sakrifiki*]OD IOVESTOD  
 LOIQVIOD

In the above text *kapia* was taken as a verbal adjective from *capio* (comparing *eximius* and *effugia*, both used in connection with sacrifice and *filius filia*) and UXMENTA, which is separated by punctuation from IO, as meaning oxen, with the same root as Sanskrit *ukšan*, and English *ox*; the whole phrase being supported by *βοῦς ὁ κριθεὶς θύεται Ζηνὶ τῷ Πολιῇ* and *τὸν δὲ κριθέντα τῷ Ζηνί*, which occur in the sacrificial calendar of Cos. Jupiter Territor (cf. Dessau, 3028, and Dionysius, vi, 90) was paralleled with *Turse Iovie*, *Ig. Tab. VII, a. 53* (cf. Pais, *Ancient Legends of Roman History*, p. 280, n. 4). *Dota* was regarded as a mistake for *datod*, due to the boustrophedon order. For *vitulatio*, cf. Macrobius, 3, 2, 14. For *scelus esto*, cf. Livy, XXII, 10, and Cicero, *N.D.* II, 159. In *havelod*, *ha* = *haec*, *velod* is perhaps a mistake for *velid* or for *voled* = *volet*, frequent in Latin inscriptions. Cf. *totar pisi heriest*, *Ig. Tab. VII, a. 52*. *Loiquiod* is a verbal adjective ending in *-ios* like *capios*, showing the vocalism of *λοιπος*. The sense of the concluding sentence would be, "Let whoever of the citizens wishes them, take the *viscera* and let it not be a sin provided a proper sacrifice be left." For *sacrificium iustum*, cf. Servius, *Aen.* III, 279.

The restoration of the first inscription is more difficult, but various supplements were suggested, as e.g. *quoi honke loukom* (*kipum*) *violasisit* and *Soranoi ni redidesit extas porkiliasias* (or *porkas piakulasias*) based upon the Acts of the Arval Brethren. It was also proposed to read *regei loustratio estod komvorsoi ad levam*, *levam* being regarded as the earlier form for *laivam* justified etymologically by

Berneker (*I.F.* X, 162). The paper will appear in full in the *American Journal of Philology*.

4. Professor Francis W. Kelsey, of the University of Michigan, *Codrus' Chiron* (*Juvenal* 3, 205) and a *Painting from Herculaneum*.

The speaker pointed out difficulties in the current explanations of the reference to the Chiron in Juvenal's third satire, and advanced considerations in favor of the view that the name was applied to a diminutive copy of the group of Chiron and Achilles which, according to Pliny (*N.H.* 36, 29), stood in the Saepta at Rome, and is probably reproduced in the painting described in Helbig's *Wandgemälde*, No. 1291. The adjective *recubans* is humorously applied (cf. schol. in Jahn's edition of 1851, p. 209: *RECUBANS: enim et a posteriore parte recumbens*). The paper will be published with illustrations in a later number of the JOURNAL.

5. Professor Charles C. Torrey, of Yale University, *Traces of Portraiture in Old Semitic Art*.

Some undoubted specimens of portraiture are to be found among the pre-Christian Semitic monuments which have survived. A few of these are of remarkable interest, and all are deserving of more attention than they have received.

Old Babylonian art in its treatment of the human face is dominated by conventional modes to a remarkable degree; the eyes and eyebrows, especially, are conventional, so also is the manner of treating the hair and the beard. The persistence of these and other peculiarities of technique in West Asiatic art, from the earliest time down to the beginning of the Christian era, is remarkable.

Nevertheless, a high degree of excellence was reached by the Babylonians of the third millennium B.C. in their representations of the human head and face, whether in relief or in the round. Several sculptured heads of the latter class have the appearance of being true portraits. Among the earliest known portraits in relief are those of the kings Naram-Sin and Hammurabi.

In the Assyrian relief sculpture, the attempts at portraiture are very much obscured by conventional modes of treatment. As is well known, the Assyrian artists (like their predecessors in old Babylonia) often rendered race types in the faces of their figures; Jews, Arabs, Africans, Elamites, and others are more or less easily recognized. But they also achieved likenesses of individuals. Careful comparison of the monuments show that we have indeed a series of portraits of Assyrian and Neo-Babylonian kings which are on the whole trustworthy, so far as they go. With all their variety, they



show essential agreement, and they can give us a fairly satisfactory idea of the profile, and especially of the nose and mouth, of each of these monarchs. The "royal personage" pictured in pl. XVI of the de Clercq catalogue is plainly Ashurbanapal.

From Phoenicia we have at least one excellent portrait executed in the native style, viz. that of the civil officer Baalyaton, found at Umm el-'Awāmid. In the case of one or two anthropoid sarcophagi recently discovered, there is some evidence of an attempt at portraiture.

FRIDAY, JANUARY 4. 9 A.M.

1. Dr. George D. Hadzsits, of the University of Pennsylvania, *Aphrodite and the Dione Myth*.

The Homeric and the Hesiodic legends, touching the story of Aphrodite's birth, are, in a sense, incompatible. This distinction rests upon the difference of locality in the two legends, since the Homeric account as clearly connects the goddess with Greek traditions as the Hesiodic does with Oriental.

The object of the paper was to show that in spite of external contradictions which are, perhaps, accentuated, the two legends possess a common, vital significance that makes them both expressions of a deep racial consciousness. For owing to certain prepossessions of the Greek mind, a motive must have led, originally, to the choice of *Dione*, as mother of Aphrodite, similar to that which resulted in the poetic fiction of her *sea-birth*.

It is very significant that there seem to be no ancient Greek traditions representing Aphrodite as earth-born or connecting her with parents that are distinctly earth-divinities. Aphrodite's naturalization, as we find it in Homer, was undoubtedly the result of a long national religious and artistic reflection. But Oriental, *i.e.* Syrian, Phoenician, Cyprian traditions of her *birth*, renewed in the Theogony of Hesiod, and reënforced in Greek art, to which, besides, Greek scientific speculation gave an intellectual justification, represent a combined force of religion, poetry, art, and reason that makes a departure in the case of the "Homeric" terminology most unlikely.

While admitting that the poet, following a popular impulse, may have represented Aphrodite as daughter of Zeus and Dione to introduce the goddess "into the Hellenic pantheon by a sort of legal adoption," the deeper reason for the particular choice of Dione seems to exist in Dione's strong attachment to rain, sea, and stream, to the element of moisture and the quickening of life that goes with it, since any other conception of Aphrodite's birth, taking her outside the circle of water-divinities, would have been alien to important premises in the matter.

Postponing to a later time a full discussion of this problem, with a citation of the evidence, suffice it to say that these two legends of Homer and of Hesiod seem to point to an ancient instinctive recognition of a great biological truth, and that *Dione*, in this relation, powerfully suggested the same direction of Greek thought, whereby, inevitably, the goddess of fertility in all departments of life owed her *birth* to the *Sea*.

2. Professor Francis W. Kelsey, of the University of Michigan, *A Pompeian Illustration to Lucretius*.

The main part of the paper was devoted to an examination of the possible influence of the type familiar in the Venus Pompeiana upon the imagery of the poem of the *De rerum natura*. The paper will be published in full in a later number of the JOURNAL.

3. Dr. James M. Paton, of Cambridge, Mass., *Two Representations of the Birth of Dionysus*.

The birth of Dionysus from the thigh of Zeus is rarely found on Greek vases. Two examples only were known to Heydemann (*Dionysos Geburt und Kindheit*, Halle, 1885). One, a black-figured amphora in Paris, represents the little god standing on his father's knee with two torches in his hands. The other, preserved only in a drawing also in Paris, shows Dionysus emerging from the thigh of Zeus, and received by Eileithyia, in the presence of other divinities.

Two new representations can now be added. One is on a red-figured lecythus (ca. 460 B.C.) in the Boston Museum of Fine Arts. It shows Zeus seated on a rock, pressing with both hands his left leg, from which the head of Dionysus emerges. Before him stands Hermes, ready to carry the new-born god to the nymphs. The other is on a red-figured fragment in Bonn. Only enough is preserved to show the little god coming forth from the thigh of Zeus, and stretching out his arms toward a figure, of which only the arms holding a mantle are preserved, but which is certainly Eileithyia.

4. Professor G. Frederick Wright, of Oberlin College, *Archaeological Treasures of the Crimea*.

A remarkable series of ruins of early Greek settlements is found along the border of the Crimea. At Chersonese near Sevastopol a Russian Society is making much progress in excavating the ruins of the Greek settlement, which for centuries flourished upon that peninsula, and the local museum is full of interest. At Theodosia on the eastern side of the Crimea much work has also been accomplished by a Russian Society, resulting in a local museum situated on a conspicuous hill overlooking the city. The most flourishing of

all the Greek colonies was at Kertch on the Cimmerian Bosphorus. The remains of its civilization have been very fully brought to light by excavations in charge of the Imperial Society. Mithradates Hill overlooking the city is crowned by a modern temple in imitation of the Parthenon, which was for a long time used as a museum. The most valuable of the discoveries have been taken to St. Petersburg, and form a centre of great attraction in the Museum of the Hermitage. In the neighborhood of the city are numerous *kourgans*, or large mounds of earth, which cover mausoleums constructed of stone. Outwardly these resemble the mounds of the Ohio Valley. But on their exploration in recent times elaborate stone mausoleums were discovered underneath resembling very closely the "Treasury of Atreus" at Mycenæ. Beautiful frescoes are still in existence upon the walls, and many works of art of high order have been found.

Again, at the mouth of the river Don, about twenty-five miles from Rostoff, are extensive ruins of the ancient city of Tanis, founded 650 B.C., which are almost entirely unexplored. These ruins cover an area about a mile square, but present outwardly little but a series of low mounds and walls, which have been nearly levelled to the surface.

Thus it will be seen that all these Grecian centres of civilization were at commercial points, each one being where the roads from the interior converge upon a seaport. Apparently the Greek civilization never penetrated far from the coast, but numerous ruins of great interest are found in the interior, shedding light upon the life of the native races. Near Bakhtchi-Sarai, thirty miles northeast of Sevas-topol, there is a large number of such ruins, the most conspicuous feature of which is a series of crypts dug into the face of the various lofty sandstone precipices, which have been exposed by the erosion of the streams. Many of these are now occupied by monks, but their construction and elaborate intercommunications carry us back to very early times when they were actually occupied as dwelling places much after the manner of the cliff dwellings of our western territory. There are literally thousands of these troglodyte dwelling places opening out upon the face of these cliffs. At Tchoufout-Kale a lofty promontory projecting between two streams is completely covered with ruins of stone structures upon the surface, while winding passages lead down through the rocky surface to numerous large excavations with windows opening out on the gorges below, making it one of the most interesting situations for defence that it is possible to conceive. For many centuries this place has been occupied by a colony of Karaite Jews, who, according to tradition, came into the country with the armies of Cyrus, Cambyzes, and Darius, and have remained there ever since. In the Jewish cemetery near by there are inscriptions upon the tombstones

which go back to 30 A.D. At the present time the site is entirely deserted except by the family of the Karaite Rabbi and a school of twenty pupils which he maintains in this picturesque situation looking off to Sevastopol on the southwest and Eupatoria on the northwest. Very valuable early manuscripts have recently been purchased from this school and transferred to St. Petersburg. Still more remains to be done. Classical scholars will do well to keep in closer touch with the work of the Russian archaeologists.

The following members of the Institute were registered as in attendance at the General Meeting :

Of the Baltimore Society :

Miss Alice C. Fletcher, Washington; Professor C. W. E. Miller, Johns Hopkins University; Professor Kirby F. Smith, Johns Hopkins University; Dr. David M. Robinson, Johns Hopkins University.

Of the Boston Society :

Mr. Charles P. Bowditch, Boston; Dr. A. A. Bryant, Cambridge; Professor George H. Chase, Harvard University; Dr. Arthur S. Cooley, Auburndale; Professor William K. Denison, Tufts College; Mr. Francis G. Fitzpatrick, Cambridge; Professor W. F. Harris, Harvard University; Professor George E. Howes, Williams College; Professor John C. Kirtland, Jr., Phillips Exeter Academy; Mr. Charles S. Knox, St. Paul's School, Concord; Professor H. W. Magoun, Cambridge; Professor Clifford H. Moore, Harvard University; Dr. James M. Paton, Cambridge; Dr. Charles Peabody, Cambridge; Professor Alice Walton, Wellesley College; Professor Minton Warren, Harvard University.

Of the Chicago Society :

Professor Demarchus C. Brown, Butler College; Professor John A. Scott, Northwestern University.

Of the Cincinnati Society :

Professor J. E. Harry, University of Cincinnati.

Of the Cleveland Society :

Professor Harold N. Fowler, Western Reserve University; Mrs. Harold N. Fowler, Cleveland; Professor Samuel B. Platner, Western Reserve University; Professor George F. Wright, Oberlin College.

Of the Colorado Society :

Professor Edgar L. Hewett, Washington; Mrs. E. H. Thayer, Denver.



Of the Connecticut Society :

Professor Frank C. Babbitt, Trinity College; Professor Samuel E. Bassett, University of Vermont; Professor Paul Baur, Yale University; Professor Karl P. Harrington, Wesleyan University; Professor George D. Kellogg, Princeton University; Dr. George G. MacCurdy, Yale University; Professor Tracy Peck, Yale University; Professor B. Perrin, Yale University; Professor Louise F. Randolph, Mount Holyoke College; Professor Helen M. Searles, Mount Holyoke College; Professor Thomas D. Seymour, Yale University; Dr. Wilmot H. Thompson, Yale University; Professor Charles C. Torrey, Yale University; Mr. Albert W. Van Buren, Yale University; Dr. Mary C. Welles, Newington.

Of the Detroit Society :

Professor Francis W. Kelsey, University of Michigan.

Of the Iowa Society :

Miss Elizabeth D. Putnam, Davenport; Professor Charles H. Weller, Iowa State University. .

Of the Kansas City Society :

Mr. James P. Richardson, The Prosser Preparatory School; Professor A. M. Wilcox, University of Kansas.

Of the New York Society :

Professor Hamilton F. Allen, Princeton University; Professor Sidney G. Ashmore, Union College; Professor Franz Boas, Columbia University; Professor Howard Crosby Butler, Princeton University; Professor William H. Goodyear, Museum of the Brooklyn Institute; Miss Bettina Kahnweiler, New York; Professor Allan Marquand, Princeton University; Professor E. D. Perry, Columbia University; Rev. Dr. John P. Peters, New York; Dr. Edward Robinson, Metropolitan Museum of Art; Dr. Ida C. Thallon, Vassar College; Dr. Oliver S. Tonks, Princeton University; Professor A. F. West, Princeton University; Professor James R. Wheeler, Columbia University.

Of the Pennsylvania Society :

Professor William N. Bates, University of Pennsylvania; Professor Wilfred P. Mustard, Haverford College; Miss Caroline L. Ransom, Bryn Mawr College; Professor John C. Rolfe, University of Pennsylvania.

Of the Pittsburgh Society :

Professor W. A. Elliott, Allegheny College; Professor Robert B. English, Washington and Jefferson College; Mr. John B. Jackson,

Pittsburgh; Professor Henry S. Scribner, Western University of Pennsylvania.

Of the St. Louis Society :

Dr. W J McGee, The Public Museum; Professor F. W. Shipley, Washington University; Mr. John M. Wulfin, St. Louis.

Of the San Francisco Society :

Dr. A. L. Kroeber, The Affiliated Colleges.

Of the Utah Society :

Professor Byron Cummings, University of Utah.

Of the Washington Society :

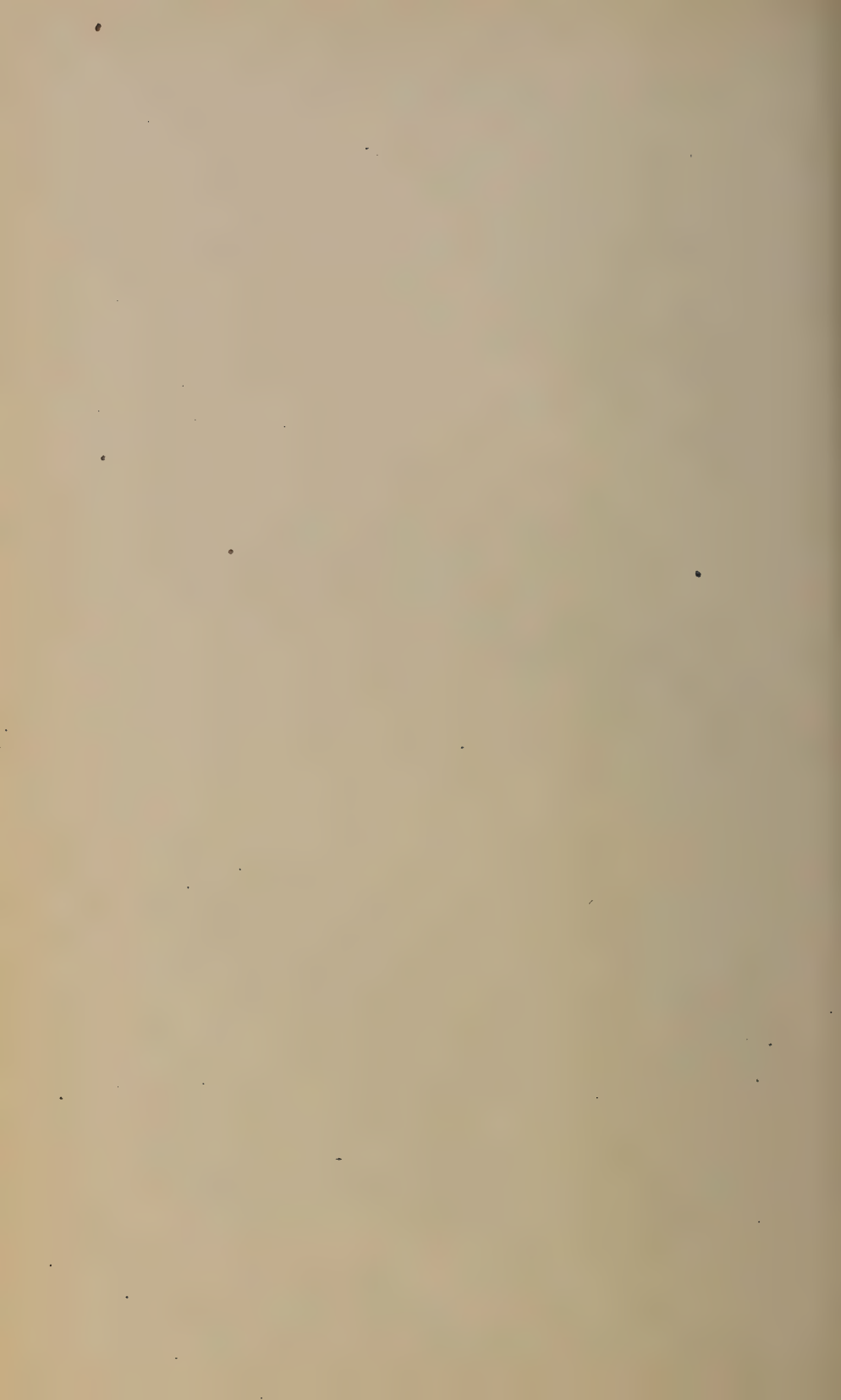
Dr. Cyrus Adler, Smithsonian Institution; Mr. William H. Baldwin, Washington; Professor George M. Bolling, Catholic University of America; Professor Mitchell Carroll, George Washington University; Professor George J. Cummings, Howard University; Hon. William E. Curtis, Washington; Professor Frank L. Day, George Washington University; Professor Thomas Fitz-Hugh, University of Virginia; Hon. John W. Foster, Washington; Professor W. H. Holmes, Smithsonian Institution; Professor Joseph Clark Hoppin, Washington; Rev. Dr. J. P. E. Kumler, Washington; Mr. John B. Larner, Washington; Professor E. M. Pease, New York; Professor G. L. Raymond, George Washington University; Professor Charles S. Smith, George Washington University; Professor William R. Vance, George Washington University; Mr. T. W. Vaughan, Washington; Mrs. Thomas Wilson, Washington.

Of the Wisconsin Society :

Professor C. F. Smith, University of Wisconsin.

The sessions were attended also by many members of the Philological Association, of the Managing Committees of the Schools at Athens, in Rome, or in Palestine, by former members of the Schools, by members of the Faculty of the George Washington University, and by others, — not members of the Institute.

The next General Meeting of the Institute will be held at the University of Chicago on December 27, 28, and 30, 1907, upon invitation of the Chicago Society, and of the University. The Annual Meeting of the American Philological Association will be held in conjunction with the meeting of the Institute.



## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

JAMES M. PATON, *Editor*  
65, Sparks St., Cambridge, Mass.

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#### GENERAL AND MISCELLANEOUS

##### THE INTERNATIONAL ARCHAEOLOGICAL CONGRESS.—

In *Arch. Anz.* 1906, pp. 270-272, is published the preliminary announcement of the International Archaeological Congress, which is to meet in Egypt in 1909. It is proposed to hold the sessions of the Congress at Alexandria, April 10-12, Cairo, April 13-18, and Thebes, April 19-21. Opportunities to visit other important sites will be afforded. All correspondence relating to the Congress should be addressed to the *Commission du Congrès Archéologique International, Musée Égyptien, Caire*.

##### ARCHAEOLOGICAL DISCOVERIES IN BELGIUM IN 1905.—

In Belgium several archaeological societies are actively engaged in studying and collecting for their provincial museums the antiquities of the country, which are chiefly Belgo-Roman. Articles of glass and bronze have been found at **Fècheron** near Liège, sculptures and funeral vases near **Tongres**, also a stone belonging to an altar or base, which has Jupiter and Juno in relief on one side and the eagle and peacock on the other. For the museum at **Namur** there have been acquired a head of a divinity in cast bronze, a round drinking vessel with a Bacchic inscription in barbotine, a square flask of glass, and a beautiful cup of Roman enamelled bronze, probably the product of a local factory. Somewhat earlier finds are a very fine bronze statuette of Mercury, from the gates of **Liège**, and a huge cross beam of black oak from the ruins of the Roman bridge at **Ombret**, which was exposed by exceptionally low water in the Meuse. In **Hainaut**, the plans of two Belgo-Roman settlements now covered by forest have been ascertained,

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor PATON, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, Dr. A. S. PEASE, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after January 1, 1907.

For an explanation of the abbreviations, see pp. 140, 141.



and numerous small objects recovered. (L. RENARD-GRENSON, *Arch. Anz.* 1906, pp. 183-187.)

**ARCHAEOLOGICAL DISCOVERIES IN SOUTHERN RUSSIA IN 1905.**—In the region of the **Kubah**, ten or more tumuli, which were examined, had all been plundered in ancient times, but yielded a few gold ornaments such as were sewn on clothing, together with beads, amulets, and broken vessels of various kinds. Among these is a beautiful flat bowl of light-colored bronze with an emblema of red copper, a fine Hellenistic work of the third or second century B.C., representing the Death-goddess and her victim. From **Panticapaeum** (Kertsch) came a large amount of Greek pottery, both black- and red-figured, also red glazed ware of the Roman epoch, gold objects, including a pendent in the form of a head of Hera, an elaborate decorated lead mirror, a large marble sarcophagus which contained a wooden coffin and a skeleton laid upon laurel leaves, and other wooden coffins, carved or painted. In the **Crimea**, graves of the third to the tenth century A.D. were found near Gursuf, and yielded some fine objects of the so-called Gothic style, and Roman graves were examined at Sebastopol. The city wall on the south side of Chersonesus is a fine piece of Greek work of the fifth century, through which a gate was cut in Roman times. Graves found here date from the fourth century B.C. to Byzantine and even Russian times, some of them having been used more than once. Among the terra-cottas are a figure of a woman entirely wrapped in a himation, and a bust in relief of a goddess on which are traces of color. In the settlement discovered on the island of **Berezani**, which belongs to the sixth and fifth centuries B.C., the pottery is chiefly Attic black-figured and Ionic ware. Of great importance is an old Swedish inscription, of the eleventh or twelfth century A.D., recording the death of a comrade in arms. At **Olbia**, the triangular terrace in the southerly quarter of the city is found to be the citadel, and to have been very strongly fortified, first in Greek times and then by repairs of the walls in Roman times. Among single finds are a fountain statue of a boy and a dedicatory inscription, both nearly perfect and both from the second or third century A.D. According to another inscription, Olbia seems to have belonged to the kingdom of Mithradates Eupator in the second and first centuries B.C. In the Government of **Kiev**, some remains of the eneolithic age show skeletons colored brown-red and buried in a crouching position. The mounds in which they were buried were surrounded by rows of stone slabs which must have been brought from a distance. In one large mound the grave was protected by a roof of oaken beams supported on pillars, and in another, the body was laid with no covering. (B. PHARMAKOWSKY, *Arch. Anz.* 1906, pp. 109-124; 9 figs.)

The caves about **Bakhtchi-Sarai** (*supra*, p. 66) are described and illustrated by G. F. WRIGHT in *Rec. Past*, VI, 1907, pp. 13-20 (10 figs.).

A fragmentary Latin epitaph from **Sebastopol** is published by R. CAGNAT in *B. Soc. Ant. Fr.* 1906, p. 141.

**THE FRENCH SCHOOLS AT ATHENS AND ROME.**—The report on the works presented by the members of the French Schools at Athens and Rome for the years 1904-05 is published by É. CHATELAIN in *C. R. Acad. Insc.* 1906, pp. 369-386. From the School at Athens four papers are summarized. L. Bizard reports on the exploration of the eastern wall of the temenos of Apollo at Delos. The most important result has

been the discovery of a small monument dedicated to Dionysus, which has yielded a number of reliefs and statuettes. An inscription shows it was erected before 270 B.C. The house of the *Poseidoniastae* has been thoroughly cleared, and the results described by Bulard. The chief discovery was the group of Aphrodite, assisted by Eros, defending herself against Pan. E. Cavaignac has studied the monument of Aemilius Paullus at Delphi, with a view to its restoration, and E. Schulhof has edited a new inscription of the *ἱεπορτοιοί* of Delos recently found at Myconus, and important from its length (135 lines), its excellent preservation, and its information on the organization of the cults of the island. The only archaeological work from Rome is by Albertini, who has studied the history of the public works under Claudius.

**WORK OF THE GERMAN ARCHAEOLOGICAL INSTITUTE IN 1905.** — A. Conze, after nearly twenty years' service as General Secretary, has resigned the office, remaining, however, a member of the Central Committee. A bronze relief portrait of him has been made by Professor Brütt for the Institute. O. Puchstein succeeds him. The Institute lost an unusually large number of members by death during the year. The *Jahrbuch* and *Anzeiger* have been published as usual, together with a sixth supplement on ancient magical apparatus from Pergamon, by R. Wünsch. Progress was made on the index to Vols. XI–XX of the *Jahrbuch*, on Vol. II, pt. 5 of the *Antike Denkmäler*, on Vol. III, pt. 3 of the *Antike Sarcophag-reliefs*, and on parts 14 and 15 of the *Attische Grab-reliefs*, bringing this work down to the time of Demetrius of Phalerum. Work was also continued on the Grave Reliefs from Southern Russia, on the Grave Reliefs of Asia Minor, and on the Etruscan Urns. The Roman branch issued Vol. XX of its *Mitteilungen* and proceeded with the catalogue of the Vatican sculptures. The usual meetings and lectures were held. The Athenian branch published Vol. XXX of its *Mitteilungen*, and held the usual meetings and lectures. Dr. Dörpfeld, with the Rector of the University of Athens, conducted members of the International Archaeological Congress, in the spring of 1905, to the principal excavations of Greece and Asia Minor, and in the following autumn and spring the two secretaries took students to Pergamon, Olympia, Crete, Argolis, Corinth, and Delphi. Excavation work at Pergamon was devoted to the upper gymnasium, the house of the consul Attalus, the Greek theatre on the acropolis, and the burial mounds in the neighborhood. Lesser excavations were carried on at Kalyvia near Sparta and at the Heraeum at Olympia. The Roman-Germanic Commission made substantial progress toward the publication of the Roman Remains in Bavaria, the Roman Military Reliefs, the Roman Rings, and the Roman Brick-stamps. Excavations, often in conjunction with local societies, were undertaken in Haltern and Kneblinghausen (Westphalia), on the Friedberg, on the Buchenburg (Wetterau), in Monsheim, where the Worms society examined some neolithic habitations, in Dautenheim, where a Roman villa was uncovered, and at various places where there are ring-fortifications, especially in Franconia. (*Arch. Anz.* 1906, pp. 89–95, Annual Report to the Prussian Academy of Sciences.)

**NORWAY.** — **A Bronze Statuette.** — A tiny bronze figure of a woman, apparently the work of an Italian craftsman under Ionian influence, and not later than the last quarter of the sixth century B.C., has been

found, together with three fibulae of a primitive type, in Norway. They are said to have been excavated in the neighborhood of Bergen, and if this is so, they are probably a relic of the very early amber trade between Jutland and Italy. (A. H. S. YEAMES, *J.H.S.* XXVI, 1906, pp. 284-285; 3 figs.)

**UNITED STATES.**—**Recent Archaeological Legislation.**—The legislation for the incorporation of the Archaeological Institute, for the protection of American Antiquities, and for the creation of the Mesa Verde National Park, passed by Congress during May and June, 1906, is reported and discussed by F. W. KELSEY in *Rec. Past*, V, 1906, pp. 338-342.

**YEMEN.**—**Two Sabaeen Inscriptions.**—In *Z. Morgenl. Ges.* LX, 1906, pp. 662-665, E. GRIFFINI publishes photographs and transcriptions of two squeezes of Sabaeen inscriptions from an unknown locality in the interior of Yemen. They are brief votive inscriptions to certain unknown deities.

**NECROLOGY.**—**Henri Bouchot.**—In *Athen.* October 20, 1906, W. ROBERTS publishes a short sketch of the life of Henri Bouchot, who in recent years was recognized as one of the greatest authorities on early French painters and miniaturists. He was born in 1849, and after completing his studies at the École des Chartes, obtained an appointment in the Print Department of the Bibliothèque Nationale, of which he eventually became the Conservateur. His earlier publications dealt with books, their binding, illustration, etc., but since 1892 his writings have included works on early French artists, French costume, and especially an important guide to and catalogue of the Cabinet des Estampes. The success of the Exposition des Primitifs Français in 1904 was chiefly due to his energy, and he prepared a large part of the exhaustive catalogue.

## EGYPT

**EXPLORATIONS AND DISCOVERIES IN 1905-1906.**—The annual *Archaeological Report of the Egypt Exploration Fund*, 1905-06, contains a report of the work of the different branches of the society, as well as notices of other excavations and publications. E. NAVILLE and H. R. HALL describe their work at **Deir el-Bahari** (pp. 1-7; 14 figs.), which was confined to clearing further the eleventh dynasty temple. The most important result was the discovery, in the western end, of a shrine containing a remarkably fine statue of the Hathor cow of natural size and in a perfect state of preservation (Fig. 1). This is the first time a shrine has been found with its goddess. The chapel was built by Thothmes III, and elaborately adorned with paintings and sculptures. It has been transferred entire to the Cairo Museum. For the Archaeological Survey N. DE G. DAVIES continued his work on the rock tombs of **el-Amarna** (p. 8). For the Greco-Roman Branch, B. P. GRENFELL and A. S. HUNT devoted a fifth season to **Oxyrhynchus**, with results even beyond those of the first campaign (pp. 8-16). The papyri, which fill 131 boxes, date from the second century B.C. to the sixth century A.D. Among the theological fragments is a vellum leaf containing 45 lines from a lost gospel. Two groups of literary papyri were found, but both were very fragmentary. Among the new pieces are about 200 lines from the paean of Pindar, including poems for Delos.



Delphi, Abdera, and Cos, and accompanied by elaborate scholia. There are also about 100 lines from a tragedy, apparently the *Hypsipyle* of Euripides. In prose is part of a new history of Greece, dealing, in the 550 lines preserved, with events of the early fourth century. It is assigned tentatively to Cratippus, the continuator of Thucydides. Another new piece is a commentary on Thucydides, Book II, probably of the first century A.D. Lesser fragments include remains of Sappho and Bacchylides, as well as about 70 lines of the meliambi of Cercidas. The text of 11 out of about 80 ostraka are published, and some small objects of little importance are described.



FIGURE 1.—STATUE OF THE HATHOR COW.

The progress of Egyptology in Archaeology, Hieroglyphic studies, etc., chiefly as recorded in recent publications, is summarized by F. LL. GRIFFITH (pp. 17-52). In this summary are included (pp. 18-26) short reports on recent excavation and exploration furnished by various workers. A. E. P. WEIGALL has travelled through the region between the First and Second Cataracts, preparing a description of existing antiquities, and has collected much material on the "Pan graves." For the Liverpool Institute of Archaeology, Mr. GARSTANG reports the excavation of the cemetery at **Esneh**, which yielded a continuous series of antiquities from the twelfth dynasty to the middle of the eighteenth. The evidence suggests that the period between the twelfth and eighteenth was about two-thirds as long as the twelfth dynasty. In Nubia an undisturbed necropolis was found at **Kostamneh**. Its date is still uncertain, but it seems to afford evidence that the primitive Egyptian culture long survived in the more remote districts of Upper Egypt. Mr. LEGRAIN describes his work of excavation and restoration at Karnak (see below), and J. E. QUIBELL contributes a short notice of the results at Sakkarah.

The work of the British School of Archaeology is described by W. M. FLINDERS PETRIE. In addition to the discoveries at **Tell el-Yahudiyyeh** (see below), the history of the city at **Tell el-Retabeh** has been carried back to the ninth dynasty, and the Syrian foundation of the first fortress shown by the discovery of a child sacrifice under the wall. An inscription seems to mention the Israelites as "foreigners of Syria," who were here under a special governor. Less important excavations were carried on in



several cemeteries. Recent work in Greco-Roman Egypt is summarized by F. G. KENYON (pp. 53-65), and in Christian Egypt by W. E. CRUM (pp. 66-80). An appendix (pp. 81-85) contains a report by Mr. CHASSINAT on the work of the French Institute of Oriental Archaeology during the last two years. In 1904-05 the work was confined chiefly to the study of monuments of the Greco-Roman period. The inscriptions and paintings of the *mammisi* at Edfou were copied, and the architectural details drawn. A similar work was begun at Denderah. In 1905-06 excavations were carried on at two points in the Theban necropolis, but without important results beyond the collection of a series of sepulchral cones, which have yielded some new names.

Some of these discoveries are noticed in *Arch. Anz.* 1906, pp. 124-143 (13 figs.), by O. RUBENSOHN, who also reports on the following excavations. The Italians, working on the west bank near **Thebes**, found an untouched burial ground of the twentieth and twenty-first dynasties, with rich deposits. They excavated also at **Antaeopolis** and at **Heliopolis**. The Egyptian Department of Antiquities, at **Karnak**, collected the architectural members of the temple of Amenophis I, and some fine reliefs. In the neighborhood of the Pyramids of **Gizeh**, the Americans have found an entire city, with streets and squares, underlying the mastaba field and affording means to study the development of the mastaba and the worship of the dead. The German Orient Society, which has undertaken to excavate the prehistoric cemetery at **Abusir el-Mâlâq**, opened about a thousand graves in the first season. The burials, which are in the crouching position, are too much injured by the salt earth to be satisfactorily studied as human types, but the furnishings are important for the study of costume and burial customs. Beside more ordinary objects, there are some unfamiliar types of pottery, some fine carvings in ivory, and a large limestone bowl in the form of a kneeling camel. Intruding among these prehistoric burials are others belonging to the Hyksos period, in which the bodies are mummified and laid at length. (See also *Berl. Phil. W.* 1906, pp. 1148-49, from *Mitt. Or. Ges.* No. 30.) At **Elephantine**, the temple, which was intact within the last century, has entirely disappeared, but something can yet be done with the remains of houses. These are of clay bricks and built literally in layers, often so placed that the older buried houses were used as cellars, sometimes for three or four stories, reached through holes made in their roofs. The papyrus finds here are rich, and some documents show the seals of very finely cut gems. An Egyptian tomb, showing Greek influence in the gaily painted floral decoration, has been found in the desert near **Achmim**. Another German undertaking is the excavation of the sanctuary of **Saint Menas**, comprising the magnificent basilica built by Arcadius, the older basilica, many tombs, crypts, inscriptions, etc., and the ovens where the bottles were made in which the healing waters of the place were exported. In **Alexandria**, blasting to level a hilly district is fast destroying the ancient tombs, but a few have been rescued and studied. These are in the form of underground chapels for the worship of the dead, with the burial chambers opening from them. The sarcophagus was usually carved in the rock in a niche above the funeral couch, but in one case the couch itself was fashioned into a sarcophagus. In the desert near the **Serapeum**, a number of sphinxes with fine female heads have been found, and with them funeral masks of

marble to which hair and beards of stucco were attached. A rich find of gold objects and coins, accidentally made in the **Delta**, seems from the variety of articles to be the remains of a goldsmith's workshop. The coins date it in the third century B.C. Some bronzes found at **Erment**, south of Luxor, include a figure of a negro boy and two fine examples of the Greek execution of Egyptian types, — an Egyptian priest with bald head and hands hidden in his robe, and a swimming figure, with head thrown very far back, which was perhaps the handle of some object. From the **Delta** comes also a fine figure of Dionysus, 20 cm. high, of a type popular in Egypt and of Hellenistic origin.

**WORK OF THE SERVICE DES ANTIQUITÉS.** — A report of the work of the Service des Antiquités in Egypt during the past year is published by G. MASPERO in *C. R. Acad. Insc.* 1906, pp. 495-499. As usual the chief work of this department has been in clearing and repairing the great ruins, leaving new discoveries to the foreign excavators. At **Karnak**, Mr. Legrain has completed the reërection of the columns which fell in 1899, and has continued clearing the court between the seventh and eighth pylons. He has found a gate with a row of cynocephalae. In all these works the blocks are replaced in their old positions, and the ground thoroughly excavated in order to examine the foundations and recover fragments. At **Edfou**, the condition of the temple has rendered necessary the removal and reërection of the west wall and eleven columns, which had to be done without removing the roof. At **Deir el-Bahari**, Mr. Baraize has strengthened some weak places in the temple and continued the systematic clearing of the Ramesseum. At **Sakkarah**, Mr. Quibell has excavated a corner of the necropolis belonging to the end of the sixth dynasty, and has found stelae with the name of one of the Heracleopolitan kings. At **Toukh el-Garmous**, Mr. Edgar has found some fine jewelry and goldsmith's work. At **Kom-Ichgaou**, G. Lefebvre has conducted two campaigns, which have yielded many papyri, among them a large number of well-preserved rolls containing Coptic texts of the seventh century. Of the greatest importance are seventeen fragments containing about twelve hundred verses of Menander. One leaf contains the *periocha*, *dramatis personae*, and 52 verses of an unknown comedy. Two leaves add 141 verses to the *Περικειρομένη*. Seven leaves contain nearly five hundred verses from a comedy not yet identified, and seven more leaves, fortunately well preserved, contain five hundred verses from the *Ἐπιτρέποντες*, so divided as to make possible a detailed reconstruction of this play, which resembled the *Hecyra* of Terence. A speedy publication of these fragments is probable.

**EXHIBITION OF THE EGYPT EXPLORATION FUND.** — The annual exhibition of the Egypt Exploration Fund, held at King's College, London, is described in *Athen.* July 14, 1906. Most of the objects exhibited came from Deir el-Bahari, and included several representations of Mentuhotep, whose hawk-name was Neb-hapet-Ra, but unfortunately all too fragmentary to yield any long inscriptions. A new king of the eleventh dynasty is a Mentuhotep, with the hawk-name Neb-hotep. Much of the sculpture is in high colored relief, and is frequently beautiful and carefully executed. Especially fine are some of the reliefs of animals. The fragments from the temple of the eighteenth dynasty also repay careful study. Interesting are also the tools of the workmen and many dolls, toy books of papyrus, and

figures evidently intended to amuse children. There is also a fine set of palaeolithic flint implements and weapons.

**ABOUKIR. — A Treasure.** — A list of the contents of the treasure discovered at Aboukir (Canopus) in March, 1902, with some indication of types and inscriptions, is given in *B. Num.* XIII, 1906, pp. 78–82, by Dr. EDDÉ, who handled almost the whole of it. It contained about 600 Roman *aurei* of the third century, 2 Roman “medallions,” 20 Greek “medallions,” and 18 stamped bars of gold believed to be contemporaneous with the coins. Three of the bars are in the British Museum. The rest Dr. Eddé was unable to buy, though they were offered him at bullion value, and the possessors straightway avoided embarrassment for themselves by melting them.

**LUXOR. — A Portrait of King Khuenaten.** — In *S. Bibl. Arch.* XXVIII, p. 156 (pl.), C. CAMPBELL describes an inscribed slab with a portrait of the heretic king Khuenaten found by him in one of the courts of the temple of Luxor.

**NUBIA. — Explorations of the University of Chicago.** — In *Bibl. World*, XXVIII, 1906, pp. 68–71, J. H. BREASTED describes the work of the expedition of the University of Chicago in the Nile valley, in the vicinity of the second cataract. In Lower Nubia there is a large number of beautiful temples with extensive inscriptions that are rapidly falling into ruin. Most of the inscriptions in these have never been published, and, unless they are now recorded, will soon be lost forever. The object of this expedition has been to secure photographic records of as many inscriptions as possible while they are still in position. Large inscriptions have been divided into rectangles and photographed in sections. The negatives have been developed on the spot and prints obtained. These have then been taken to a scaffolding and collated with the original and any deficiencies that the eye has been able to detect have been noted with colored ink upon the photographic print. By this means the most exact possible records have been secured, and these are to be published in a series of folio volumes which will serve in the future as standard sources for the monuments of the Upper Nile.

**TELL EL-YAHUDIYEH. — A Hyksos Fort.** — Near the temple of Onias (see *A. J. A.* 1906, p. 335) there has been discovered a large camp, over a quarter of a mile square, and surrounded by an embankment 100 to 200 feet thick, over 40 feet high, and with a slope 60 to 70 feet long. It is faced with white stucco. Later a stone wall was built at the foot of the slope, and the space between filled with earth. There was no gate, but a long ramp leading to the top of the wall. The construction indicates that the occupants depended on their archery. Graves were found inside the camp, and many Hyksos scarabs. It seems that this is the Hyksos city of Avaris. (W. M. FLINDERS PETRIE, *Man*, August, 1906; *Rec. Past*, V, 1906, pp. 286–288.)

## ASSYRIA, BABYLONIA, AND PERSIA

**THE GERMAN EXCAVATIONS.** — At Babylon, the great wall between the north and south castles has been further excavated, and the quay walls of the canal Arachtu traced. At Assur, three periods have been clearly distinguished in the temple of Anu and Adad. A palace of Tukulti-Ninib has been excavated. Of especial interest are the private



houses over the palace ruins. They are small but carefully drained. Within the houses are numerous graves, oriented according to the house walls, and apparently in use at the same time as the houses. The interments seem chiefly those of women, as weapons are lacking. There are clear traces in many cases of cremation in the grave. Among the objects found is a series of unbaked clay reliefs and figures. (*Berl. Phil. W.* 1906, pp. 1149-50, from *Mitt. Or. Ges.* No. 31.)

**BISMAYA.**—**The American Excavations.**—In *Rec. Past*, V, 1906, pp. 227-236 (10 figs.), E. J. BANKS describes his excavation of one of the highest mounds at Bismaya (see *A.J.A.* 1906, p. 96). The summit of the hill yielded bricks of 2750 B.C., and just below was found an inscription of Naram-Sin (3750 B.C.). A metre and half lower were bricks of about 4500 B.C., while 11 m. lower yet was a thick layer of wheel-made black pottery, which must belong to a very much earlier date.

**NINEVEH.**—**The British Excavations.**—*Rec. Past*, V, 1906, p. 379, reprints from the *Antiquary*, London, a summary by Sir E. MAUNDE THOMPSON of the work at Nineveh which began in 1903, and ended in February, 1905. The mound of Kouyunjik has been fully explored by means of trial trenches. The principal recent discovery is the site of the temple of Nabu, the war-god, which was found to have been so utterly destroyed, presumably by the Elamites, that it was impossible to make a complete plan. Indeed, so thorough was the destruction of the whole city by the conquerors, to judge from the condition of the remains, that the preservation of a portion of the great library of Sennacherib and Assurbanipal must be attributed to some accidental covering by debris, which thus saved it from the enemy.

**SUSA.**—**French Discoveries.**—The results of the ninth campaign (1905-06) of the French expedition at Susa are summarized by J. DE MORGAN in *C. R. Acad. Insc.* 1906, pp. 275-281. The excavations were partly on a late level containing objects from the Persian to the Arabian period, and partly at a lower depth containing monuments destroyed at the sack of the city by Assurbanipal. Many reliefs, cuneiform inscriptions on brick and stone, and small objects have been found. A relief gives the name of a new Anzanite king, and a stele contains a long and important Anzanite inscription with many new words, names of divinities, and a valuable list of geographical names. Three inscriptions furnish new proto-Anzanite characters. Three fragments of a second copy of the laws of Hammurabi have been recovered, and there seems reason to hope for more. Near Susa the remains of a brick Sassanide villa of about the fourth century A.D. have yielded much interesting architectural information.

**Hebrew Alabastra.**—In *C. R. Acad. Insc.* 1906, pp. 237-248 (3 figs.), CLERMONT-GANNEAU discusses two inscribed fragments of archaic Hebrew alabastra found at Susa, in a layer which was certainly earlier than the arrival of the Persians, though later than the destruction of the city by Assurbanipal. One is complete, and reads "1 *hin* and  $\frac{1}{2}$  log and  $\frac{1}{4}$  log," of the other only the end, "a fraction of a log" is preserved. The fragments seem to show that neither vase could have held 1 *hin* (6.074 l.), according to the common valuation. It is suggested that the *hin* was borrowed from the Egyptian *hen* (0.455 l.), and that its value underwent progressive changes.



## SYRIA AND PALESTINE

**GREEK AND LATIN INSCRIPTIONS.** — In *Mél. Fac. Or.*, I, 1906, pp. 132-188 (2 pls.), L. JALABERT publishes 61 inscriptions from various places in Syria. Of this number 17 are Latin, the rest Greek. Most of them are sepulchral or votive. No. 1 is the epitaph in elegiacs of a *στολιστής*, who clothed the dead for burial. Under No. 16 are collected the Greek inscriptions of Syria referring to physicians. No. 22, the epitaph of a certain Tannelos, in five limping hexameters, reads like a *cento* from the Anthology. No. 31 is the circular inscription from Madaba, which is now almost wholly exposed. In addition to the inscriptions, pp. 141-143 contain an account of ancient remains at **Gebeil**, pp. 157-161 are devoted to the cult of Asclepius in Syria (4 inscriptions and 4 reliefs), and pp. 175-181 to a discussion of the few dedications to the Heliopolitan triad (see *C. R. Acad. Insc.* 1906, pp. 97-104; *A.J.A.* X, 1906, p. 336).

**ALEPPO.** — **A Jewish Aramaean Amulet.** — In *J. Asiat.* VII, 1906, pp. 5-17 (2 pls.), M. SCHWAB describes a Jewish amulet found in a tomb in the neighborhood of Aleppo. It consists of a sheet of silver enclosed in a small bronze case, and bears thirty-seven lines of Hebrew writing hammered into the silver. It belongs, apparently, to the seventh century A.D., but may be older, and is of great interest on account of its antiquity, its curious vocabulary, and its type of writing.

**ER-RUMAM.** — **Ancient Sculpture.** — In *Z. D. Pal.* V. XXIX, 1906, pp. 201-203 (2 figs.), G. DALMAN describes a relief representing a bull with a fish over its head, discovered by him in the village of Er-Rumam on the route between Es-Salt and Jerash. He conjectures that the bull is a symbol of Hadad, the Syrian god, and the fish of Atargatis, his paredros.

**GEZER.** — **Results of the Latest Excavations.** — In *Bibl. World*, XXVIII, 1906, pp. 176-186 (3 figs.), E. W. MASTERMAN summarizes the results of the latest excavations of the Palestine Exploration Fund at Gezer, as published in the last numbers of *Pal. Ex. Fund.* (See *A.J.A.* X, 1906, pp. 97, 98, 337.)

**JERUSALEM.** — **An Ancient Roman Prison.** — In *Pal. Ex. Fund.*, XXXVIII, 1906, pp. 225-231 (pl.; 5 figs.), J. E. HANAUER describes the clearing out by the Greek Catholics of certain subterranean chambers in the Via Dolorosa that seem to have been a dungeon in an ancient Roman prison. There are rock-cut benches for prisoners and guards, and holes for chaining captives. One device resembling stocks has lately been uncovered, and is claimed by the Greek Church as the prison in which Christ was confined, but according to Hanauer's observations these remains are open to the suspicion of having been tampered with by the ecclesiastical authorities.

**Excavations on the Supposed Line of the Third Wall.** — In *Jour. Bibl. Lit.* XXIV, 1905, pp. 196-211 (2 figs.), L. B. PATON discusses the evidence which shows that the third wall of Jerusalem on the north, constructed by Agrippa, is to be sought outside of the present city wall, and describes some excavations made in the side of a cistern north of the city which revealed stone cuttings which may be supposed to form part of the foundation of this wall. (See *A.J.A.* IX, 1905, pp. 81, 82.)

**MEROM.** — **A Phoenician Grave and the So-called Throne of the**

**Messiah.** — In *Z. D. Pal. V. XXIX*, 1906, pp. 195–199 (5 figs.), G. DALMAN describes a remarkable megalithic tomb south of the waters of Merom on a steep hill near the village known as Khirbet Shana. The top of the tomb is built out of four huge stone blocks, and is covered with a single block of stone. The portico in front of it is made of four smaller blocks. The stone which covers the top is 2.4 m. broad, 3 m. long, and about 0.9 m. thick. No such remains are found anywhere else in Palestine. The so-called Grave of Hiram in Phoenicia bears some resemblance. The so-called Throne of the Messiah is a mass of rock eroded into a fantastic form in the neighborhood of the Phoenician tomb. It is regarded by the Jews as the throne on which the Messiah will seat himself when he appears.

**RAKKA.** — **A Hittite Bronze Figure.** — In *S. Bibl. Arch. XXVIII*, p. 228 (pl.), H. S. COWPER describes a bronze figure said to have come from Rakka, 150 miles northeast of Hama, and 100 miles southeast of Jerabis. The place of finding and the type of art suggest a Hittite origin.

**TELL EL-MUTESELLIM.** — **Results of the Latest German Excavations.** — In *Mitt. Pal. V. 1906*, pp. 17–70, G. SCHUMACHER gives an account of his excavations at Tell el-Mutesellim in the spring, summer, and fall of 1905. In the neighborhood of the so-called treasury at a depth of from 8.5 to 10 m., he found two undisturbed sepulchral chambers built of stone with vaulted roofs, and provided with entrance shafts and sloping approaches. In one five skeletons were found, in the other twelve, with many objects left as burial deposits. Among these were a number of well-preserved clay vessels and dishes of different shapes, part of them filled with dry food, scarabs with figures of animals, some of them inlaid with gold, early clay lamps, fine flints, alabaster cruises, bronze knives, and bone implements. These graves must belong to the time from 1500–2000 B.C. The south edge of the hill was investigated, and a tower of hewn stone blocks was discovered. Here were found arrows, knives, rings, etc., of bronze. North of this was discovered the corner of a building, probably the palace, constructed of large, well-hewn blocks of limestone. This edifice was thoroughly excavated, and in it were found a number of smaller objects of archaeological interest. The report is richly illustrated with figures and photographs of the discoveries.

**URFA.** — **The Throne of Nimrod.** — In *S. Bibl. Arch. XXVIII*, pp. 14–155 (2 pls.; fig.), F. C. BURKITT describes the curious inscribed column known as the Throne of Nimrod at Urfa or Edessa. The character is a type of Estrangels earlier than our earliest manuscripts, and the inscription states that the column was erected by Aphtōhā in honor of Shalmath, the queen.

**WADI-EL HAMĀM.** — **Sculpture representing Lions.** — In *Z. D. Pal. V. XXIX*, 1906, pp. 199–201 (2 figs.), G. DALMAN describes certain caves in the Wādi-el Hamām that were perhaps the caves mentioned by Josephus as occupied by robbers in the time of Herod. In one of these is a relief, apparently of mediaeval Arabic origin, representing two lions disputing over the head of an ox.

**WADI-SUWEIL.** — **Roman Remains.** — In *J. Bibl. Lit. XXV*, pp. 82–95 (11 pls.), N. SCHMIDT describes ruins of an aqueduct and houses discovered by him in Wādi-Suweil on the east side of the Dead Sea and believed by him to be of Roman origin. Traces of remains dating from the time when the Crusaders had sugar mills around the Dead Sea were also recognizable.

## ASIA MINOR

**ALABANDA.** — **Further Discoveries.** — The report of the second season's work (1905) at Alabanda is published by EDHEM BEY in *C. R. Acad. Insc.* 1906, pp. 407-422 (13 figs.). Excavations in the neighborhood of the temple already cleared (see *A.J.A.* 1906, p. 99) led to no results. Better results were obtained in the lower city near a long wall previously discovered (Fig. 2). Here were found the foundations of a Byzantine

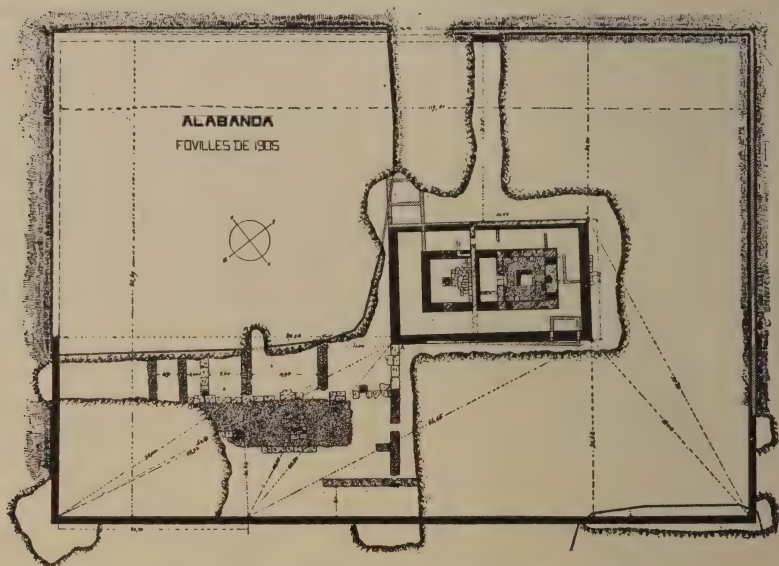


FIGURE 2. — EXCAVATIONS AT ALABANDA, 1905.

church built of older material, and near by remains of an Hellenistic temple, which had been later altered into a structure which may have been the baptistery of the church. Still later a large building of uncertain plan and use had been placed upon this site. The peristasis of the temple was  $34.53 \times 21.66$  m.; the cella  $23.52 \times 10.47$  m. It is restored as pseudo-dipteros, with four columns before the pronaos, and  $8 \times 13$  in the peristasis. It is perhaps the temple of Apollo mentioned by Vitruvius (III, 2, 6). Numerous fragments of a large Ionic order were found, including three more slabs of the frieze, representing an Amazonomachy. There were also remains of a small Ionic order, and of a Doric building, probably a portico. One of its columns contained a dedication of imperial times to the *Θεοὶ Σεβαστοὶ*, Apollo Isotimos, and the Demos.

**APHRODISIAS.** — **Inscriptions.** — The 221 inscriptions found by P. Gaudin at Aphrodisias in 1904 (*A.J.A.* 1905, p. 344) have been given to T. REINACH, who publishes 81 in *R. Ét. Gr.* XIX, 1906, pp. 79-150. In the case of 28 texts already published only collations are given. The inscriptions are classified as follows: I Official documents. a. (1-6) Those issued



by Roman authority. No. 4 mentions a new proconsul of Asia, Sulpicius Priscus. No. 6 is a Latin fragment of ch. 19 of the edict of Diocletian. *b.* (7-16) Decrees of Aphrodisias. No. 13, unfortunately very fragmentary, is in honor of a citizen who had contributed to the erection of two porticoes, and is interesting for the architectural terms employed. *c.* (17, 18) Police regulations. No. 17, from the façade of the baths, seems based on a Latin original. It reads 'Εάν τις ἔχων | χαλκὸν μὴ παραδείξῃ ἥτε ἐν | φοῦνδῃ ἥτε ἐν | καμπίστρῳ αὐτὸν αἰτιάσεται. The bather who neglected to "declare" his money before undressing, was himself responsible, if it was stolen. No. 18 is Christian. II Dedications. *a.* (19-31) To gods, and emperors. *b.* (32) To another city, perhaps Ceretapa. *c.* (33-81) To individuals. These are partly from statue bases, and partly from sarcophagi.

**CORDELIO.** — **A Dedicatory Inscription.** — In *R. Ét. Anc.* VIII, 1906, pp. 285-286, A. FONTRIER publishes a fragment of a dedication by the city of Smyrna to the river Hermus and the emperor Antoninus Pius. The stone is built into a stable in Cordelio.

**EPHESUS.** — **Progress of the Austrian Excavations.** — At Ephesus the street from the theatre to the Magnesian Gate and the eastern portico of the Greek agora have been excavated. Among the finds are an inscription recording the work of Nero and Agrippina on this agora, an inscription showing that the Byzantine wall, which did not include the agora, was later than the Emperor Heraclius, several reliefs from the monument for the Parthian wars, and some remains that may be those of the long-sought Auditorium. The Church of the Virgin has been fully uncovered and is found to have an apse between square chambers at the west end, a colonnade all around the inside, and a small building, possibly a baptistery, connected with the north side, and to have formed as a whole a decagon with four entrances, covered by a dome. Parts of the wall, when ruined, were incorporated into the city wall. The official publication of the results of these excavations has begun with a volume on the topography and history of the city, the bronze statues, and certain buildings. (*Arch. Anz.* 1906, pp. 95-97.)

**The Honors of M. Nonius Macrinus.** — In *Jh. Oest. Arch.* I. IX, 1906, Beiblatt, pp. 61-76 (fig.), R. EGGER publishes a Greek inscription, found at Ephesus in 1903, which contains the *cursus honorum* of a Macrinus, who is identified with *M. Nonius M. f. Fabia Macrinus*, legate of Pannonia. His life and offices, as recorded here and in other inscriptions, are discussed at length.

**EUMENEIA.** — **Inscriptions.** — In *B.S.A.* XI, 1904-05, pp. 27-31, M. N. Ton publishes four inscriptions from Eumeneia copied in 1903 by A. J. B. Wace, who also furnishes a brief description of the site. One inscription, a dedication to Apollo Προφυλαῖος, is engraved on either side of the relief of a double axe. Another is a sepulchral inscription in which the right of interment in the tomb is strictly limited



FIGURE 3. — STATUE FROM CAPE PHONIAS.



to the family of the builder. The other two inscriptions are mere fragments.

**LINDUS (RHODES).**—**The Danish Excavations.**—At Lindus Dr. KINCH reports the discovery of a very primitive temple on the Bukopia Place, where are many rock inscriptions. The long-sought necropolis of Lindus has been found, and the vase fragments indicate that it was used from the end of the geometric period until the fifth century B.C. Near Vrulià, at the southern end of the island, there has been found an ancient city of the time of the so-called Rhodian vases. (*Ath. Mitt.* XXXI, 1906, p. 368.)

**RHODES.**—**Votive Inscription.**—In *R. Ét. Gr.* XIX, 1906, p. 24, T. R. publishes an inscription from the citadel of Rhodes. It seems to be a dedication by a family of metics. New are the woman's name Ἀριστάριον and the abbreviation ΜΕ for μέτοικος.

**SAMOS.**—**Some Unpublished Sculptures.**—At Cape Phonias near Tigani there was found in 1902 an archaic statue, now in the Museum at Vathy (Fig. 3). It is briefly described in *Ath. Mitt.* XXXI, 1906, pp. 86–87 (3 pls.), by T. WIEGAND. The costume is the same as that of the seated figure of Chares of Teichiussa, and the statue is the first known standing

figure in the style of the older figures from Branchidae. The height is 1.79 m.

*Ibid.* pp. 151–185 (3 pls.; 6 figs.), L. CURTIUS publishes with a full discussion two other sculptures recently discovered on this island. The first is a seated marble figure somewhat over life-size (Fig. 4). On the left side of the throne is the inscription Αἰάκης ἀνέθηκεν | ὁ Βρύωνος : ὅς τῃ | Ἡρῇ : τὴν σὺλῃν : ἐπῆρσεν : κατὰ τὴν | ἐπίστασιν. Ἐπῆρσεν is interpreted as for ἐπρασσε, and ἐπίστασιν as referring to the office held by Aeaces, whose duty probably was to collect for Hera the tenth of all booty. The inscription seems to be of about the middle of the sixth century, and the statue probably represents the father of Polycrates. The name of the tyrant's brother, Sy-



FIGURE 4.—STATUE OF AEACES.

louson (-σαῶν), "saviour of booty," may refer to his father's office. The style of the statue is closely analyzed in comparison with the figures from Branchidae, and contemporary works. It represents a later development of

the same Ionic art. In this connection the marble statue published by Wiegand is discussed at length. A comparison with earlier Ionic work indicates that this statue and the Hera of Samos show the effect of Egyptian art on Milesian artists after the founding of Naucratis. This influence and its modifications under Ionic tendencies are treated at length, and illustrated not only by marble statues and reliefs, but also by terra-cottas, including an alabastron from Rhodes, now in Munich, representing a kneeling figure. The pose is distinctly Egyptian; the treatment and style thoroughly Ionic. The second sculpture is a grave-relief, representing a child holding a bird by the wings. It is a work of the middle of the fifth century, and shows relationship with the relief from Paros in Brocklesby House (*Ant. Denk.* I, 54). The differences from the Attic work of that time are pointed out. In conclusion a sepulchral inscription of the second half of the sixth century is published.

**SARDIS.**—**A Representation of the Persian Artemis.**—In *C. R. Acad. Insc.* 1906, pp. 282-285 (fig.), G. RADET publishes a brief summary of a paper on a terra-cotta plaque from Sardis in the Louvre, containing in a square field a representation of a winged goddess holding two lions by the tail. A similar field at the right, now broken, seems to have contained an archer. The plaque is of the end of the seventh or beginning of the sixth century B.C. The winged divinity in this attitude is due to Oriental or more specifically to Lydian influence. The name "Persian Artemis" is inappropriate for the early representations of the *πέρνια θηρών*. It is better to designate this series by the name of the goddess of Sardis, Cybebe (*Κυβήβη*).

## THRACE

**LEMNOS.**—**Archaeological Notes.**—In *Ath. Mitt.* XXXI, 1906, pp. 60-86 (2 pls.; 24 figs.); 241-256 (7 figs.), C. FREDRICH publishes the results of archaeological studies on Lemnos in 1904. The first article describes a number of small objects found near Myrina, and for the most part coming from a necropolis which seems to have been in use from the earliest times until the Roman period. Of the pottery there are some prehistoric pieces, resembling the Trojan and old Phrygian ware, but most of the vases are wheel-made, and resemble the *bucchero* vases of Etruria, though the form is peculiar. Among the terra-cottas a new group is formed by a series of plates (1 cm. thick), cut out like the Melian reliefs, but with a flat surface on which the design must have been painted. A group of reliefs seems to represent a seated woman with a lyre. There are also a number of heads distinguished by a lofty calathus. Most of these remains are attributed to the sixth century, before the Athenian conquest. Much of the article is given to a discussion of the worship of a great chthonic goddess, Lemnos, in conjunction with the fire-daemon, Hephaestus, and the Cabiri, and a comparison of the Lemnian with the Samothracian, Theban, and other similar cults.

The second article is devoted to a more general topographical and archaeological description of the island, with special reference to the chief ancient sites, Myrina and Hephaestia. It also contains the brief record of a week's tour through the interior of the island, including a description of the old volcano, Moschylos, and the spot where the "Lesbian earth" is still dug for medicinal purposes.

**THRACE.**—**Prehistoric Mounds.**—In *B.C.H.* XXX, 1906, pp. 359–432 (75 figs.; 3 plans), G. SEURE and A. DEGRAND describe the results of the excavation of certain mounds in Thrace. These mounds differ from the numerous *tumuli* in their size and shape, which is markedly oval, and resemble in so many ways the Asiatic “tells,” that this name may be applied to them. Seven are known, of which four have been carefully explored, while three more have been plundered by peasants. The article contains a summary catalogue with many illustrations of all the objects known to have been found in Tell Ratcheff (624 numbers), the Tell of Metchkur (577 numbers), and the Tell of Costievo (88 numbers), as well as in the other and less productive mounds. It seems clear that these mounds were burial places. The bodies were burned, the ashes enveloped in layers of clay, surrounded by vases and offerings, and the whole covered with clay and again burned. The mounds are formed by successive strata of these tombs. The objects found are prehistoric, though some Roman and later graves occur near the surface. The discussion of the finds and their relation to discoveries in Asia Minor and Central Europe is reserved for a later article.

## GREECE

**ARCHAEOLOGICAL DISCOVERIES IN 1905.**—Remains of the Mycenaean epoch have been found at **Tiryns** under the palace, at **Thebes** in graves containing skeletons and furnishings, and at **Volos**. In **Laconia**, the British School has explored various ancient sites as well as Sparta itself. (For the details, see *A.J.A.* X, 1906, p. 105, and *infra*.) The Greek Archaeological Society has been working especially at **Epidaurus**, where the architecture of the two temples and that of the building supposed to be the Abaton has been studied. Objects found now go to the local museum. The American School continued its work at **Corinth**. (See *A.J.A.* X, 1906, pp. 17–20.) Minor excavations were also made in the Asclepieum at Athens. At **Delos**, the French School has uncovered shops and other buildings near the Roman agora and a large building in its centre. This agora was not built over earlier constructions, but an early market-place is found to have been buried under the portico dedicated to Apollo by Philip V of Macedonia. The houses of Delos, unlike those of Priene, are entirely irregular in their grouping. They usually contain a peristyle around a central court. Their decoration is like that of the incrustation period at Pompeii. A figurine maker's workshop and four hordes of coin are among the finds. Among single objects discovered in Greece are five bronze helmets from the gymnasium at Olympia, found in the bed of the Cladeus, and articles of gold, said to come from Macedonia and Thrace. (*Arch. Anz.* 1906, pp. 100–102.)

**WORK OF THE GREEK EPHORS IN 1905–06.**—Near **Elatea**, Soteriades has discovered pre-Mycenaean graves, with pottery, resembling the Kamares ware of Crete. Skias has determined the course of the walls of **Lechaeum**, and has thrown light on other points of Corinthian topography. On the **Pagasaean Gulf**, Arvanitopoulos has begun the excavation of the temple of Apollo **Koporiāos**. The peribolos wall has been partially cleared, and two dedicatory inscriptions found. Of the temple there are many fragments of poros architecture, and of the painted terra-



cotta decorations. The vases include a mass of black-figured fragments. At **Sepiada**, the same Ephor has found the ruins of an archaic Doric temple, and near by remains of early houses. (*Ath. Mitt.* XXXI, 1906, p. 369.)

**ARGOS.**—**Excavations in 1906.**—In *C. R. Acad. Insc.* 1906, pp. 493–494, W. VOLLGRAFF summarizes the results of excavations at Argos from June to September, 1906. At the east of the Larissa, near the theatre, the foundations of a small temple of tufa were found. A brick building higher up the hill proved to contain reservoirs supplied by the aqueduct from Belissi. The statue of the donor was found in a niche. It strongly resembles the statue of C. Ofelius Ferus found at Delos. Excavations within the citadel on the Larissa yielded many architectural fragments of Byzantine churches. South of the modern city the foundations of a prostyle temple  $33 \times 15.20$  m. have been uncovered. Byzantine walls here have yielded many architectural fragments, and several stelae from the sanctuary of the Lycian Apollo. One contains a treaty made at Argos during the fifth century between the Cretan cities, Cnossus and Cylissus. Another is a decree of the third century in honor of the Rhodians, who had lent the Argives 100 talents to repair their walls and reorganize their cavalry. This work is also noted in *Ath. Mitt.* XXXI, 1906, pp. 365–366.

**ATHENS.**—**Marble Lecythus.**—A beautiful but imperfect marble lecythus, found beside the Ilissus in 1904, is published by S. M. WELSH in *J.H.S.* XXVI, 1906, pp. 229–234 (pl.). The relief, set between raised bands, contains four standing figures representing perhaps a young brother and sister who have died, and their surviving parents. Color and painted inscriptions, if there were any, have disappeared, but the words ΟΡΟΣ ΜΝΗΜΑΤΟΣ cut upon the neck suggest that the vase formed one of the memorials in a family burial lot which was not, as usual, surrounded by a wall. The figure of the older woman, who has the hair cut short, perhaps in token of mourning, resembles the well-known Mynno, and the younger woman suggests Hegeso. The figures as a whole closely resemble the Parthenon frieze and other work of the latter half of the fifth century, a period to which grave lecythi especially belong.

**Boundary and Mortgage Stones.**—In *B.S.A.* XI, 1904–05, pp. 63–71 (13 figs.), H. J. W. TILLYARD publishes for the first time 20 inscriptions in the Epigraphic Museum at Athens. The first 17 are boundary stones, of which 5 are from graves. The last 3 are records of mortgaged property taken in default of payment (*πεπρωσθαι ἐπὶ λύσει*).

**Excavations at the Dipylon.**—The ancient city wall at the Dipylon has been excavated for the German Archaeological Institute by F. NOACK, who publishes a brief account of the results in *Ath. Mitt.* XXXI, 1906, pp. 238, 239, 363. The oldest gateway and the Themistoclean wall near by were cleared, but to determine the line of the earlier wall from the old gate toward the Dipylon will require extensive excavations in the Pompeium. The wall near the boundary stone was certainly later. Several reliefs and two archaic inscriptions have been found built into the Themistoclean wall. One relief represents a standing youth, with a running Gorgon in the lower field. The style resembles that of the discus-bearer. Near the Piraeic gate a part of the old wall and a tower were found, showing three of the four periods of building which appear at the Dipylon.



**Meetings of the German School.**—At the open meetings of the German School in Athens the following papers were presented: 1905, December 20, H. HEPDING, 'Minor Discoveries at Pergamon'; A. S. ARVANITOPOULOS, 'A New Interpretation of Certain Figures on the Eastern Frieze of the Parthenon.' 1906, January 3, W. DÖRPFELD, 'The Latest Excavations at Pergamon'; L. CURTIUS, 'New Sculptures from Samos.' January 17, G. KARO, 'Egyptian and Mycenaean Ornaments'; W. DÖRPFELD, 'New Excavations on Leucas-Ithaca.' January 31, G. SOTERIADES, 'Ethnology and Topography of Aetolia'; F. NOACK, 'The Amazon of Polyclitus.' February 14, A. VON SALIS, 'The Warrior of Delos'; W. DÖRPFELD, 'Homer's Map and the Wanderings of Odysseus.' February 26, P. STEINER, 'On two Reliefs on the Old Metropolis'; G. KARO, 'The Oldest Gods in Greece.' March 14, R. HEBERDEY, 'Excavations in Ephesus, 1906'; W. DÖRPFELD, 'The Cretan Palaces.' March 28, F. NOACK, 'On the Development of the Eleusinian Sanctuary before Pericles'; A. V. PREMERSTEIN, 'The Illustrated Medical Ms. of the Patrician Anicia Juliana'; W. DÖRPFELD, 'Brief Notice of the Excavations at Olympia.' (*Ath. Mitt.* XXXI, 1906, p. 240.)

**CARTHAEA (CEOS).**—**Accounts of the Temple of Apollo.**—In *B.C.H.* XXX, 1906, pp. 433-452, P. GRAINDOR continues his publication of inscriptions found during his excavations at Carthaea on Ceos (see *A.J.A.* 1905, p. 107; 1906, pp. 103, 343). The four stones discussed contain seven fragments of the accounts of the temple of Apollo, all of which belong to the categories already known at Carthaea (*I.G.* XII, v. i, 544 A, B, and C). The first and sixth are from the list of crowns offered to the god. The others are explained as from a list of tenants of the god, and this view is defended at length against the theory of Halbherr (*Museo Italiano*, I, pp. 211-214) that the names record the payment of a tithe on sales of property. The average rent is about that received by Delphi, and proves that the Apollo of Carthaea was relatively rich. Corrections to the inscriptions of Carthaea already published conclude the article.

**CORONTA.**—**Inscriptions and Graves.**—In *Ath. Mitt.* XXXI, 1906, pp. 94-96, E. NACHMANSON publishes four fragmentary sepulchral inscriptions from Coronta in Acarnania. He gives a more exact copy of *I.G.* XI, i, 441, and reports that No. 440 has been destroyed. *Ibid.* pp. 97-98, there is a note by E. HERKENRATH on some graves recently discovered by peasants. They were apparently Hellenistic and contained little of value. One is said to have contained fourteen skulls, probably indicating repeated use.

**CRETE.**—**Archaeological Discoveries in 1905.**—In *Arch. Anz.*, 1906, pp. 97-99, is a summary of the discoveries during 1905, at Cnossus, Palaikastro, Phaestus, Hagia Triada, and Sitia. These results are reported below from other sources.

**CRETE.**—**CNOSSUS.**—**Excavations in 1905.**—A provisional report by A. J. EVANS on the excavations in and about the palace at Cnossus during 1905, appears in *B.S.A.* XI, 1904-05, pp. 1-26 (pl.; 12 figs.).<sup>5</sup> The magazines along the Minoan road, which leads west from the "Theatral Area," were further explored and the course of the road traced beyond the modern highway. On the hill beyond the modern road was found a building reproducing on a reduced scale the leading features of the palace

as it was remodelled about the beginning of the Late Minoan period. Some of the wooden columns had convex fluting in the Egyptian style. At a later time it seems to have been altered into a number of smaller dwellings. At this time a small balustraded space was walled up, and converted into a domestic shrine, in which were found fetish images, consisting of unworked limestone concretions, of grotesque, quasi-human form. Among the fragmentary seals found here was one bearing the figure of a horse superposed on a ship with rowers. It evidently refers to the importation of horses to Crete, which apparently began early in the Late Minoan period. Excavations in the West Court of the palace confirmed the view that the whole western wing, while retaining earlier traditions, was a work of the Third Middle Minoan period. Owing to the damage caused by heavy winter rains, it became necessary to restore thoroughly the great staircase in the domestic quarter of the palace. During this work new light was thrown on the original structure. The roofing of the Throne Room has made it possible to arrange there a small reference museum of the less important fragments of pottery from the palace.

**CRETE. — PALAIKASTRO. — The Excavations of 1905.**—The results of the final campaign at Palaikastro of the British School at Athens are described in *B.S.A.* XI, 1904-05, pp. 258-308. The first part (pp. 258-292; 7 pls.; 16 figs.) is by R. M. DAWKINS. The work was chiefly in the temple area, though a block of Minoan houses on the opposite side of the street was cleared, the main street traced westward, and an ossuary found on the slopes of the Kastri. An important discovery was made at Magasá, about three hours from Palaikastro, where was found a neolithic settlement, consisting of a rock-shelter half shielded by a wall, and not far away the foundations of a house, the first yet discovered in Crete. The finds included hand-made gray potsherds, bone awls and pins, chips of obsidian, and thirty-six stone axes. The ossuary contained the usual mass of reinterred bones, with many fragments of Early Minoan III pottery. A comparison with the six other ossuaries shows that this form of reburial was in use from the early bronze age to the end of the Middle Minoan period. On the temple site the excavations showed below the Hellenic stratum a series of Minoan houses beginning in the Early Minoan period. At the end of Middle Minoan II a catastrophe seems to have occurred, and the reestablishment of the settlement occurred in Late Minoan I. This period (Late Minoan I and II) yielded some fine vases as well as those of degenerate styles, and in particular some carvings in ivory of excellent workmanship. The buildings of Late Minoan III were much damaged when the site was levelled for the Hellenic temple, which seems to have been the only building here in later times. The block of houses excavated showed four clearly separate strata of walls, extending from Middle Minoan to Late Minoan III. Much pottery was found, and about half way down, the indications of a place of sacrifice, white ashes, and remains of oxen. There were also fragments of bulls' heads of clay. Three sets of clay water-pipes were found in this section. Finally two burials in *larnakes* were found on a neighboring ridge. Evidently here also there was reburial of bones, for in and about the *larnakes* were no less than twenty skulls. A series of *larnax*-burials at Sarandári is described by C. H. HAWES (pp. 293-297; fig.). All belonged to Late Minoan III. The presence of skulls outside as well as inside the *larnax*

is attributed to early plundering of these burials. The finds at the temple of Dictæan Zeus are described by R. C. BOSANQUET (pp. 298-308; 2 pls.; 6 figs.). All remains of buildings were destroyed a generation ago, but the ground yielded many terra-cottas and bronzes. Of the former the most important are the remains of architectural decorations. From an early temple are numerous pieces of sima decorated with the recurrent group of a warrior mounting a chariot and followed by a second warrior on foot. From the same temple come antefixes in the form of a *gorgoneion*. From a later building are fragments of a conventional sima, as well as antefixes representing Medusa as a woman in Doric chiton, holding two snakes in her hands, while others spring from her shoulders. The same type is found at Praesus. Among the pottery lamps and torch holders are conspicuous, but there are few vases, figurines, or plaques. The bronzes include shields decorated with zones of animals, of the same type as those found in the Idaean cave, also miniature pieces of armor, and many fragments of small tripods.

**CRETE. — PHAESTUS. — The Italian Excavations.** — In *Ath. Mitt.* XXXI, 1906, p. 366, is a summary of Pernier's work at Phaestus in 1906. On the slope to the south of the palace he found at the bottom the remains of houses of the older (Kamares) period, above these supporting walls of the later Mycenaean palace, and above these again the foundations of an archaic Greek temple. Numerous shafts have made clearer the relation between the earlier and later palaces. Below some magazines of the earlier palace was found a layer of primitive Kamares ware, and below this neolithic remains.

**CRETE. — PRINIÄ. — Recent Discoveries.** — At Priniä, Pernier has found Hellenistic fortifications, a Mycenaean stele with a relief representing a standing figure in a long garment, and some rude idols around which twine snakes. The pottery includes many fragments of pithoi with decorations in relief. (*Ath. Mitt.* XXXI, 1906, p. 367.)

**CRETE. — SITIA. — An Early Dwelling.** — *Ath. Mitt.* XXXI, 1906, pp. 367-368, reports some of the results of excavations by Xanthudides at Sitia (Χανδαλί) east of Gortyn. Most important is the discovery of an elliptical walled enclosure (26 × 15 m.) divided into small chambers. Near the entrance was a small court with a well. One room was filled with pithoi, another contained a small altar and remains of ashes, and a third showed traces of a staircase. The pottery dates the settlement in the Kamares (Middle Minoan) period. The form of the building shows the transition between the large elliptical hut and the later palace, with its regular arrangement of rooms.

**DAULIS. — A Metrical Epitaph.** — In *R. Ét. Anc.* VIII, 1906, p. 284, A. E. CONDOLEON publishes the epitaph from Daulis of a certain Erato. It is in two elegiac couplets, which have for their theme that if money could purchase release from death, none of the rich would die.

**DELOS. — Recent Discoveries.** — *Le Musée*, III, 1906, p. 360, reports the discovery at Delos of six large archaic marble lions. A statue of Polyhymnia resembles, but surpasses the statue of the Muse in Berlin. Another fine work is a head of Dionysus in the style of Scopas. (See *C. R. Acad. Insc.* 1906, p. 387.) Other finds include mosaics, jewellery, and a hoard of well-preserved coins. *Ibid.* p. 470, the discovery of a Mycenaean tomb is announced. No details are given.



**DELPHI.**—**The Treasury of the Athenians.**—In *C. R. Acad. Insc.* 1906, pp. 531-533, J. HOMOLLE reports the complete restoration of the Treasury of the Athenians at Delphi, undertaken at the expense of the city



FIGURE 5.—THE TREASURY OF THE ATHENIANS AT DELPHI.

of Athens (Fig. 5). The work was begun in 1903. The duty of reconstructing the text of the numerous inscriptions on the antae and walls would alone have compelled the collection of the scattered stones of the



building, and in fact the material is much more ample than was afforded for the restoration of the temple of Athena Nike or of the Erechtheum.

**EPIDAUROS. — Recent Excavations.** — Since 1903 Kavvadias has been excavating at Epidaurus, and the results are summarized in *Ath. Mitt.* XXXI, 1906, pp. 369-371. The base of a bronze statue near the ramp leading up to the temple has been found to be connected with a conduit, so that the water was carried through the right foot of the statue, and then by a series of basins to the Abaton and a neighboring room. Doubtless the water poured originally from a dish in the hand of the statue which must have represented the god, who thus furnished holy water to his worshippers. Near the temple of Artemis a large building has been uncovered, which in its earliest form seems to have been a court surrounded by narrow passages.

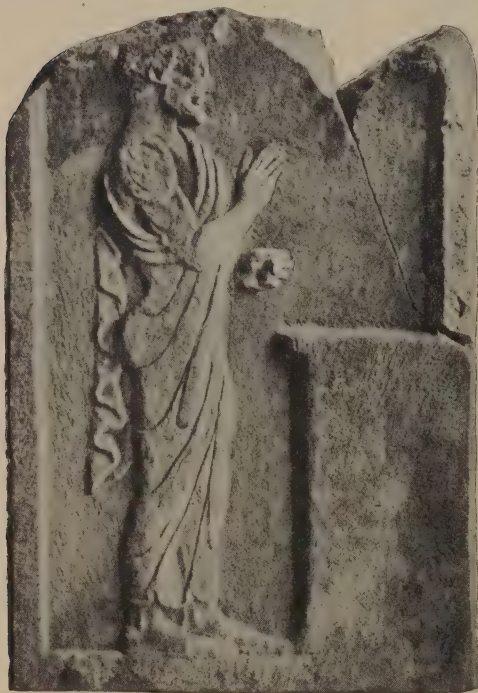


FIGURE 6. — RELIEF FROM ANGELONA.

and before him, facing outward, a standing female. No snake or worshippers are present. The other relief (Fig. 6) shows the very unusual type of the worshipper standing alone. As no inscriptions were found, the name of the hero worshipped is unknown. The same writers describe (pp. 91-99; 4 figs.) the excavations at **Geronthrae** (Geraki). The search for the temples of Ares and Apollo mentioned by Pausanias proved fruitless, but the Acropolis showed everywhere traces of human habitations, and the bronzes, terra-cottas, stone implements, and pottery showed continuous occupation from neolithic times. Of some importance is the presence of Mycenaean ware

It is probably the early altar and Abaton where, as inscriptions show, Apollo and Asclepius were worshipped a hundred years before the temple of the latter was built. The later Abaton was in the long hall on the north wall of the temenos.

**LACONIA. — Work of the British School in 1905.** — A detailed report of the explorations in Laconia undertaken in 1905 by the British School at Athens (see *A. J. A.* X, 1906, p. 105), is given in *B. S. A.* XI, 1904-05, pp. 81-138. The discovery of the *heroön* at Kollyri, near **Angelona**, is described by A. J. B. WACE and F. W. HASLUCK (pp. 81-90; pl.; 8 figs.). The two reliefs are of special interest. The one in terra-cotta represents the hero enthroned toward the left, holding a cantharus,

with local peculiarities. Mr. WACE discusses (pp. 99-105; 6 figs.) four sculptures recently found here, to which is added the relief published by Schröder, *Ath. Mitt.* 1904, pp. 47 ff. (see *A.J.A.* VIII, 1904, p. 360). He concludes that they are probably the product of a local school working in Laconia during the sixth and fifth centuries B.C. The inscriptions are treated by H. J. W. TILLYARD (pp. 105-112). These are 11 in number, of which 5 are Christian. Most of the others are single names or small fragments. One, 10 lines in length, is part of a dedication by a victorious athlete, and seems to be somewhat earlier than the Damonon inscription, though later than 479 B.C. It seems to mention a festival Ἐκατόμβα, perhaps the same as Strabo's Ἐκατόμβαα. No. 11 is from the base of a statue of Antigonus Doson. This leads to a Historical Note (pp. 112-123) by TILLYARD and WACE in which are discussed the history of Demetrius the Fair (c. 295-247 B.C.) and the worship of the earlier Diadochi, who, it is maintained with Kornemann (*Klio*, I, p. 67), were not deified during their lifetime. G. DICKINS describes the work at **Thalamae** (pp. 124-136; 7 figs.). Nothing of great importance was found, though the discovery of marble Doric capitals and pilasters seems to confirm the belief that here was the oracle of Ino-Pasiphae. The site seems to have been occupied since neolithic times, and the earth has been very thoroughly turned over in recent years. Among the six inscriptions is a dedication Δανικία | ἀνέθηκε | τῷ Ἀγλαπίῳ, a form of the name Asclepius. The Ἐρμαῖ on the northeast frontier of Laconia (Paus. II, 38, 7) are identified by K. ROMAIOS (pp. 137-138) with mounds at ὅσους Φονεμένους, which seem to have been tombs. A detailed discussion is withheld until after further excavation.

**LEUCAS.**—**Progress of the Excavations.**—During 1906 Professor Dörpfeld continued his excavations at Leucas, discovering a long settlement with simple walls, pottery with engraved ornament, and a few fragments of glazed ware. He considers this as the Homeric city of Ithaca. In the neighborhood has been found an archaic temple with old Doric columns outside, and Ionic columns within. The clearing of a cave has led to the discovery of prehistoric remains, including stone implements, monochrome potsherds such as are found in Troja II and Cnossos I, and also dull painted ware recalling the early Italian and Thessalian pottery. In Acarnania, opposite Leucas, Dörpfeld has also found a Greek temple and two sanctuaries with terra-cottas. (*Ath. Mitt.* XXXI, 1906, p. 364.)

**OLYMPIA.**—**The Age of the Sanctuary.**—In *Ath. Mitt.* XXXI, 1906, pp. 205-218 (8 figs.), W. DÖRPFELD describes briefly some recent soundings in the Heraeum and Pelopion, undertaken primarily with a view to determining the nature of the earliest pottery. The excavations at Leucas had shown a settlement using monochrome geometric pottery, and also bronzes resembling the oldest found at Olympia. As this settlement was covered by a thick layer of gravel on which was a Greek settlement of the seventh century, the early date of these remains is clear. Similar pottery and bronzes were found at Olympia, but the results are of such importance that further excavations seem necessary. Dörpfeld argues that the geometric style of the early iron age represents the original art of the Achaeans, which was superseded at the courts of the princes by the Oriental "Mycenaean" art, whether this came from Crete or Phoenicia.

**A Bronze Statuette.**—The bronze statuette 23.7 cm. high, found beneath the opisthodomos of the Heraeum (Fig. 7), is described by P. STEINER in *Ath. Mitt.* XXXI, 1906, pp. 219–227 (pl.). He compares it with a



FIGURE 7.—BRONZE STATUETTE FROM OLYMPIA.

bronze from Delphi (*B.C.H.* XXI, 1897, pl. X), and one from the grotto of the Idaean Zeus. Among large figures the closest relationship is shown by the Apollo of Melos. There are marked divergencies from Mycenaean bronzes. All indications point to the Argolid as the probable place of origin. No sure date can be assigned, but it is certainly earlier than the sixth century B.C.

**MOUNT PARNES.—The Cave of Pan.**—

A continuation of the account of the antiquities found in the excavation of the Cave of Pan (see *A.J.A.* X, 1906, p. 104) is published by K. ROMAIOS in *Ἑφ. Ἀρχ.* 1906, pp. 89–116 (2 pls.; 11 figs.). Most noteworthy is a small gold clasp in the form of a *tettix*. It has archaic characteristics, and seems to be a specimen of the *tettiges* mentioned by Thucydides as worn in the hair before his time. The other articles described are a small gold model of a bedstead, four seal rings, a few bits of relief work in silver, an almost uninterrupted series of vases and vase fragments from prehistoric times down to the latest Attic styles, a few votive images in terra-cotta, and many lamps, some Greek, but nearly all Christian, which are compared with those from Vari published by Bassett in *A.J.A.* VII, 1903, pp. 338–349.

**PHTHIOTIS.—Topography.**—In *Ath. Mitt.* XXXI, 1906, pp. 1–37 (3 pls.; 13 figs.), F. STAHLIN gives the results of topographical studies in the Phthiotis. The earlier maps are corrected in details, and the general features of the plain of Halmyros described. The ancient cities are then taken in order, and their situation, remains, and history briefly noted. The cities treated are Phthiotic Thebes, Pyrasos, Phylace, Itonos, Eretria, Coronea, and Halos. There follows an account of unknown cities or forts near Tturnati, Genitzek, Karatzadali, and Kokoti, and of remains of a temple not far from Genitzek. At Kokoti the walls are Hellenistic, but the objects found are of the stone age. The importance and ease of excavations in this region, which would throw light on the early civilization of Thessaly, are emphasized.

**SCIATHUS AND PEPARETHUS (SCOPELOS).—Ancient Remains.**—The topography and ruins on the islands of Sciathus and Peparethus (now called Scopelos) are described by C. FREDRICH in *Ath. Mitt.* XXXI, 1906, pp. 99–128 (17 figs.). On Sciathus the modern city nearly corresponds with the ancient, of which but scanty remains exist. The site of the second ancient city is unidentified. The mediaeval town was on a cliff in the northern part of the island, now abandoned. There are ruins of one or more watch-towers at exposed points of the coast. On Peparethus were three cities, two, Peparethus and Selinus, in fruitful parts



of the island, but with poor harbors, the third, Panormus, on the only good harbor. At the first and third sites the remains are scanty, chiefly traces of fortifications and terrace walls. At Selinus there are more ancient walls and foundations visible than on any other of the Magnesian islands, and excavation would be easy. The remains seem to include a private house, public buildings, and a large terrace wall. On the island are also several ancient watch-towers. A. J. B. WACE contributes notes to this article, and *Ibid.* pp. 129-133 adds some results from his own visit to these islands. His article is concerned chiefly with the Christian remains, and includes an account of the Good Friday celebration at Sciathus, and a list of the carved screens (τέμπλα or εἰκονοστάσεις) in the churches of Scopelos.

**SCYROS. — Ancient Remains.** — In *Ath. Mitt.* XXXI, 1906, pp. 257-278 (15 figs.), C. FREDRICH describes in some detail the ruins of the ancient city of Scyros, including the walls and the Episkopi, built in 895 A.D. Other remains on the island, as seen during a brief visit in 1904, are also noted.

**Archaeological Notes.** — In *B.S.A.* XI, 1904-05, pp. 72-80 (3 figs.), R. M. DAWKINS publishes notes of a visit to Scyros in 1905. Section 1 gives a brief account of the Carnival masquerade characteristic of this island (*Ibid.* VI, 1899-1900, pp. 125-127). Section 2 contains a description and plan of the ruined church of the Episkopi, built in 895 A.D., according to an inscription originally on the façade. Its plan is almost exactly that of the Church of the Protaton on Mt. Athos. In section 3 is an account of late Mycenaean and geometric vases found in two recently discovered tombs. Both series show distinctly local characteristics indicating the isolation of the island during this period.

**SPARTA. — The Shrine of Artemis Orthia.** — The Managing Committee of the British School at Athens has issued an appeal for funds to enable the further prosecution of work at Sparta. The circular contains a summary of the results obtained in 1906, from which the following statement is abridged. Experimental and preliminary excavations were undertaken on the site of ancient Sparta. The discovery of the town walls proved that the city extended as far as the bank of the Eurotas. On the Acropolis part of the stage of the theatre was cleared as well as the foundations of the fortifications, and many inscriptions came to light. Of the Roman city a large bath was partly cleared. The most important results were obtained on the right bank of the Eurotas. Here a long narrow building has been fully cleared, and a small Heroön discovered which yielded stratified remains ranging from geometric to late Greek.

Not far from this on the bank of the river is the most interesting discovery yet made, and certainly the most important archæological find of the year in Greece. This is the Shrine of Artemis Orthia, the savage goddess at whose altar the Spartan youths underwent the ordeal of scourging. Trial-trenches were sunk, and such rich remains of the archaic period of Greek art came to light, that the complete excavation promises to result in the discovery of a greater mass of such finds than has ever been found at any site in Greece, while, in view of the obscurity of the beginnings of art in Laconia, the interest of such objects can hardly be overstated. Thousands of votive offerings have already been found, comprising lead figurines (Fig. 8), carved ivories, pottery, bronze brooches and ornaments, and a remarkable series of clay masks, many of them painted and modelled



with extraordinary freshness and vigor. As belonging to the archaic period of art their realism is without precedent. These may have been used in some ritual mystery play, and thus have important bearing on the earliest history of the drama in Greece. The almost innumerable lead



FIGURE 8.—LEAD FIGURINE FROM SHRINE OF ARTEMIS ORTHIA.

figurines will present, when all the varieties have been recovered, the largest series of votive offerings ever found, and will shed much light on the cult of Orthia, and on Greek worship in general. In this same archaic stratum the trial-trench uncovered walls and roof-tiles, some of them painted, and the full excavation will possibly give the means of reconstructing in some measure the earliest temple on the site. Two archaic dedicatory inscriptions have been found, and it is probable that more remain. These results have been obtained from trial-trenches, which merely tap the archaic stratum, and there is no reason to suppose that the rest of the site will not prove equally rich. The stratum in question is partially covered by the foundations of a Roman arena, embedded in the masonry of which many archaistic inscriptions were found last year, and many others doubtless await discovery. This building has been partly cleared, and its peculiar form makes it a structure of great interest. It is a horseshoe-shaped arena which presumably

enclosed the altar, at which the boys suffered, and it is built round the end of a temple, the foundation of which still remains.

A summary of these discoveries in *Ath. Mitt.* XXXI, 1906, pp. 364-365, adds that fragments of Corinthian vases were found over a stratum belonging to the geometric period, as shown by the potsherds and bronze *fibulae*, which in turn rested on undisturbed ground. Of Mycenaean remains there was no trace.

**SUNIUM.**—**Colossal Statues.**—*Ath. Mitt.* XXXI, 1906, pp. 363-364, contains a short account of the discovery by Staïs, near the steps of the temple of Poseidon at Sunium, of a colossal archaic "Apollo" statue and of the torso of a second. Not only the size (*ca.* 3.50 m.), but also the careful rendering of the muscles, and the fine treatment of the hair render these statues far superior to the others of this type. The bases of the colossi were also found. It seems that here also after the Persian invasion the damaged votive offerings were used for building up the new terrace.

**TEGEA.**—**Inscriptions.**—In *Ἐφ. Ἀρχ.* 1906, pp. 23-66 (pl.: 2 figs.), A. S. ARVANITOPOULLOS publishes a number of inscriptions from Tegea. The list includes epitaphs, ephobic lists, a fragment of a decree containing a list of *προστάραι* and generals, herms dedicated to various divinities, including Zeus *Στροπαῖος* and Ἀγαθὸς Θεός, and an altar of Helios and Asclepius.

**THEBES.**—**Mycenaean Remains.**—At Thebes, near the present Agora, Keramopoulos has found a burned Mycenaean building with fragments of frescoes and abundance of pottery, which he identifies with the "House of Cadmus" (Paus. IX, 12, 3-4). Above the Mycenaean strata there

was absolutely nothing found from Greek or Roman time. The site seems first to have been occupied — after the destruction by fire of the Mycenaean building — in Christian times. Keramopoulos thinks he has here the chambers of Harmonia and Semele, of which Pausanias saw the ruins. (From a letter of B. H. HILL.)

**TRICHONIUM.** — **Contents of a Burial Mound.** — G. SOTERIADES publishes in 'Εφ. 'Αρχ. 1906, pp. 67–88 (pl.; 23 figs.), articles found by him in a great burial mound in the cemetery of the ancient Trichonium in Aetolia during 1903. The mound was made of earth and stones to cover a tomb formed of stone slabs, which was built over the ruins of an earlier tomb. In the later, undisturbed tomb, which dates from the first years of the second century B.C., were found an Aetolian silver didrachma of Demetrius II of Macedonia or Antiochus the Great of Syria, a crown of gold oak leaves, almost a score of small silver vessels, a bronze lamp-stand, and a seal ring with an intaglio representing Thalia with thyrsus and comic mask. In the earth of the mound and apparently from the earlier tomb were found a strip of silver, perhaps from a dagger-sheath, with an interesting relief representing a combat of horsemen against hoplites between a *tropaion* and a Nike, a pair of bronze spurs, two knitting needles of bronze, and two small silver reliefs representing Nike.

## ITALY

**ARCHAEOLOGICAL DISCOVERIES IN 1905.** — The principal discoveries in Italy, reported in the official publications during 1905, are summarized by G. KÖRTE in *Arch. Anz.* 1906, pp. 102–109. Almost all have been noticed already in the JOURNAL. Attention is called to the fact that the discovery in the foundations of the Campanile at Venice of an inscription of the time of Augustus bearing names known to belong to Este, shows whence were brought the stones for this building.

**BOLOGNA.** — **Excavations in the Necropolis.** — The French School at Rome has been the first of the foreign schools to profit by the new Italian law permitting excavations. In *C. R. Acad. Insc.* 1906, pp. 315–325 (plan), A. GRENIER reports on his first campaign at Bologna. He gives first a brief statement of the results of earlier excavations and of the importance of Bologna in the Etruscan question. His investigations were directed to finding (1) Villanova burials more archaic than those yet discovered, and (2) burials marking the transition from the Villanova period to the Etruscan. Neither object was attained. Between the Villanova necropolis outside Porta S. Isaia and the brook Ravone were found five skeletons, one surely Etruscan of about the middle of the fifth century, and four from the Villanova period, one hundred and fifty years earlier. Excavations near the Certosa led only to the discovery of Etruscan graves. The results confirm absolutely the conclusions of Brizio. The new excavations have shown the course of the ancient road along which the Etruscan graves are placed. It ran due west from the city gate.

**BOLSENA.** — **Recent Discoveries.** — In *Not. Scav.* 1906, pp. 59–93 (32 figs.), E. GABRICI gives a report of recent discoveries near Bolsena. Excavation in the district of Barano in 1903 brought to light many chamber and trench tombs, containing fragments of vases, some crude, others

with geometric decoration in white on a red ground. These are much earlier than the time to which the foundation of Bolsena has hitherto been assigned. In the district of **Morone** a tomb of two chambers was opened, containing vases of the seventh century B.C. At **Pozzarello** a rectangular area was found surrounded by an Etruscan wall. In this were many votive objects, including bronze figurines of the *Fortuna* type, coins, etc. The dates of the coins extend from the early part of the third century B.C. to the reign of Gordian IV. Near by are foundations, perhaps belonging to a temple of the Etruscan goddess, *Nortia*. On the road from Bolsena to Montefiascone were discovered the foundations of another temple. Remains of Roman houses were found in the district of Cividale and also in that of Mercatello. Excavation in the amphitheatre of **Mercatello** has brought to light the northwest entrance and also a subterranean passage. It is clear that there were two entrances at the extremities of the longer axis. From the wide passage extending around the building, inside the outer wall, stairways led to an upper passage; whether there was a third passage is doubtful; there certainly was not a fourth. Other discoveries of less importance have been made in the same locality.

**OSTIA.** — **Terra-cotta Stamps.** — At Ostia about four hundred terra-cotta stamps have been found which represent theatrical and hunting scenes from the celebration of the public games. These were used to stamp the loaves of bread that were distributed to the people in connection with the public banquets provided during the games. *Mulum* was also distributed with the loaves of bread, and many small measures, containing about three-quarters of a litre, were found with the terra-cotta stamps. (S. B. P., *Nation*, July 26, 1906.)

**POMPEII.** — **Recent Excavations.** — In *Not. Scav.* 1906, pp. 97-107 (7 figs.), A. SOGLIANO gives the result of excavations at Pompeii, in 1902 at the Porta del Vesuvio, and in that year and the following years in the large theatre. The **Porta del Vesuvio** is approached by a broad passage with tufa walls, and a sidewalk on the west side. Near the gate the passage is narrower, and there are blocks indicating the exact location of the gate; there are two altars here, of which the larger has painted decorations. Then the passage becomes wider again and has a sidewalk on both sides. At the end on either side are masses of masonry, which supported the vault covering the passage. That on the west is separated from the wall, indicating the existence of a narrow side-passage; that on the east is on the line of the wall.

Excavation outside the **Theatre** has shown that the east and west walls of the stage-building were once without openings and were decorated with five pilasters of tufa or limestone; later the three northern pilasters on each side were partly demolished. In the back wall there were originally five entrances. The level on the outside was then more than a metre below the present level. In the orchestra remains have been found of a circular basin, about 7 m. in diameter. Inside this was a smaller and later one, also circular. Further south in the orchestra are remains of small rectangular basins of various dates. The latest is a large rectangular basin, extending toward the north into the space occupied by the circular basins. These basins were covered by three successive pavements.

**The Theatre.** — The results of excavations conducted from 1902-1905



by W. Dörpfeld and A. Mau in the larger theatre at Pompeii are set forth at length by A. MAU in *Röm. Mitt.* XXI, 1906, pp. 1-56 (pl.; 10 figs.). The history of the proscenium, stage, orchestra, and *cavea* is divided into six periods:

(1) Of the first edifice (ca. 200 B.C.) we know only the *cavea*, which was smaller than the present *cavea*. (2) In the second century B.C. the *cavea* was enlarged. (3) About 100 B.C. (or possibly 80) the present stage-building was erected in its earliest form. Its front had three doors on the level of the orchestra, and was enclosed by raking *parascenia*; behind was a hall with five doors; in the orchestra was a large round basin. (4) About 80 B.C. (or possibly 40), the *parascenia* were removed, and a low stage introduced, with large side-entrances. The scene was a straight wall, with apparently five doors framed by columns. The floor of the hall behind the scene was raised, also the orchestra, so that the stage was about 0.70 m. above the latter; more basins were made in the orchestra. (5) About 1 B.C. came the alterations of the Holconii, including elaboration of the scene with ornate architecture in brick, and only three doors in the front. The floor of the hall was lowered somewhat. Marble replaced tufa in the seats of the *cavea*, tribunes were built over the *parodoi*, the orchestra was lowered to its original level, and a large basin constructed in the centre. (6) Later, but at an uncertain date, the basin was filled up, and the floor of the orchestra removed for a renewal which was never carried out. Mau concludes that in the early form of the theatre the actors stood on the level ground, but directly in front of the scene-wall, between the oblique side-walls, which can have had no other function than to frame in the scenes, with the least possible obstruction of vision.

**ROME. — Changes at the American School.** — Professor Richard Norton has resigned the Directorship of the American School of Classical Studies in Rome, and Professor Jesse Benedict Carter has been appointed in his place.

**The Necropolis in the Forum.** — In *Not. Scav.* 1906, pp. 5-46 (44 figs.), G. BONI continues his detailed account of discoveries in the necropolis of the Roman Forum. At the time when the report was written, twenty-six tombs had been explored. These he divides into four groups: the first and second, — cremation and burial tombs respectively, — he calls *tombe pre-romulee*; the third, — burial tombs in trench form, like those of the second group, — he calls *tombe romulee*; and the fourth, — two tombs of very young children, *suggrundaria*, — he calls *tombe post-romulee*. Five tombs of the first group are described in detail, the greater part of the report being devoted to the description of forty-six vases, including two hut-urns found in these tombs. The vases are all hand-made and crude; they are generally without decoration. Many, however, are of graceful form, and some are decorated with projecting bosses or with simple incised geometric patterns. The only other objects found in these tombs were three bronze fibulae.

*Ibid.* pp. 46-54 (3 pls.; fig.), A. Mosso describes in detail the heads of four prehistoric skeletons found in the Roman Forum. One is that of the woman found near the *Equus Domitiani* (*A.J.A.* X, 1906, p. 353), the three others, those of a man and two children, were found near the temple of Antoninus and Faustina.

**The Tribunal Praetorium in the Forum.** — Part of an inscription, *L.*



*Naevius L. f. . . . . nus*, has been found in the travertine pavement near the Column of Phocas. This Naevius seems the same as the praetor whose name appears on the back of the relief of Mettius Curtius (*C.I.L.* VI, 1468). The inscription of another praetor (*C.I.L.* VI, 1278) was found on the steps of the column of Phocas in 1811. Hülsen conjectures that these inscriptions were connected with the *tribunal praetorium* which stood in front of the Basilica Julia. (T. ASHBY, JR., *Cl. R.* XX, 1906, pp. 378-379; S. B. P., *Nation*, July 26, 1906.)

**The Column of Trajan.**—In a notice of recent archaeological progress in Rome in the *Nation*, July 26, 1906, S. B. P. (LATNER) reports the work of Commendatore Boni at the Column of Trajan. Investigation showed that a large excavation had been made under the pedestal of the column during the middle ages, and that a chamber in the pedestal itself had been filled up. This chamber has now been excavated. A small window opens into it on the southwest side, and along the northwest side something has been cut away which Boni thinks may have been a sarcophagus. Almost all the missing fragments of the great marble wreath that forms the base of the columns have been found, and are being replaced. A mould of this wreath is also to be made so that plaster casts may hereafter be procured. The architrave and the inscription are also to be restored. Under the concrete bed of the pavement of the Forum of Trajan has been found the pavement of a road belonging to the beginning of the first century A.D. It was flanked on both sides by buildings. It was evidently covered when the Forum of Trajan was built, and seems to disprove the removal of a ridge connecting the Quirinal and the Capitol to make room for the Forum. The work at the Column of Trajan is also discussed by T. ASHBY, JR., in *Cl. R.* XX, 1906, pp. 379-380.

**A New Street.**—Another name has been added to the list of Roman streets by the discovery of a marble altar dedicated to the Lares Augusti by the officials of the *Vicus Statae Matris*, on the Caelian. The inscription dates from 2 B.C., and gives the names of the consuls of that year, L. Caninius Gallus and C. Tufius Germinus, hitherto unknown in the *fasti*. This also indicates the date of the *lex Tufia Caninia*, relating to the manumission of slaves. (S. B. P.; *Nation*, July 26, 1906.)

**Minor Discoveries.**—The following discoveries are reported from Rome: Near S. Croce in Gerusalemme, the pavement of an ancient street; near Porta Maggiore, marble architectural fragments; on the Via Labicana, about two kilometres from Porta Maggiore, an inscription relating to the Aqua Marcia, and the pavement of the ancient road which ran between the Aqua Marcia and the Aqua Claudia; on the Via Salaria, in the work on the new Corso di Porta Pinciana, various sepulchral inscriptions (G. GATTI, *Not. Scav.* 1905, pp. 405-408); near S. Croce in Gerusalemme a drum of a marble column, and fifteen terra-cotta amphorae; in the Via del Quirinale, near the building which was once the convent of S. Silvestro, drums of marble and granite columns; in the Via della Stamperia, the pavement of an ancient street; in the Via della Dogana Vecchia, late walls; in the Viale del Re, the pavement of an ancient street, brick walls, and the floor of a room; in the Via Nomentana, between the Corso d' Italia and the Praetorian Camp, remains of two white marble pavements, one above the other, and below these a narrow passage lined with marble slabs.

Excavation in the Via di S. Sabina has brought to light a paved area on which rested the *carceres* of the Circus; also three rectangular bases, which probably held statues of horses. (G. GATTI and A. VALLE, *ibid.* 1906, pp. 94-96.) In the Villa Colonna, on the Via del Quirinale, were found a wall of tufa and one of brick; in the Piazza dei Cinquecento, walls belonging to the large *piscina*, near the Baths of Diocletian; between the Vie del Tritone, dei Serviti, and dei Due Macelli, an ancient pavement running east and west, bordered by brick walls; also four white marble columns; in the Via Bocca della Verità, an ancient drain of tufa; on the Aventine, near S. Saba, ancient walls of brick and *opus reticulatum*; in the construction of the street leading from the Corso d' Italia to the new riding-school, several sepulchral inscriptions belonging to the late republican cemetery. (G. GATTI, *ibid.* 1906, pp. 119-122.) More inscriptions from the tombs on the Via Salaria are published by Hülsen, *Röm. Mitt.* XXI, 1906, pp. 87-88.

**SARDINIA.** — **A Prehistoric Settlement and Tombs.** — At Ussana, on the hill called *Bruncu e sa Turre*, have been found several tombs of doubtful period; also, on the same hill, remains of a prehistoric settlement, including vase fragments and large blocks of stone, roughly cut. (A. TARAMELLI, *Not. Scav.* 1906, pp. 56-58.)

**SICILY.** — **Various Discoveries.** — In *Not. Scav.* 1905, pp. 425-453 (16 figs.), P. ORSI continues his account of recent explorations and discoveries in southeastern Sicily. Tombs of the Sikel, Christian, and Byzantine periods have been found in many places. At **Pachino** a marble portrait head of the fifth or fourth century B.C. was found; at **Camarina** a marble relief of a head, of the fifth century; at **Buccheri** a collection of coins, of Corinth, Thasos, and Macedonian kings; at **Mineo**, another collection, of Sikel and Greek coins. At **Caltagirone** were found evidences of a small Greek colony, established in the seventh or sixth century. At **Maniace** are remains of a small bathing establishment, with mosaic floors. At **Mt. Bubonia** are remains of a Sikel town, including a large rectangular structure and smaller houses; in the necropolis here were found native vases of the third and fourth Sikel periods, and Greek vases of the sixth and fifth centuries; also ornaments of bronze and silver. At **S. Cataldo** has been found a large sarcophagus with painted decorations, unlike anything hitherto found in Sicily or Greece.

**SICILY.** — **GIRGENTI.** — **A Greek House.** — In *J.H.S.* XXVI, 1906, pp. 207-212 (plan), R. P. JONES and E. A. GARDNER publish notes on a recently excavated house near Girgenti. It was originally a pre-Roman construction, but a bath and the smoothing over of fluted columns are Roman. The only capital found has the outlines of the best period of Doric. A peculiar feature is a square recess opening from the peristyle and containing a hearth. As there are two courts, this house corresponds better than any Greek house yet known with the type described by Vitruvius, which had one part for private life and another for entertainment. The excavation is not so complete as to make all points of the plan quite clear.

**TORRE NUOVA.** — **Sarcophagi.** — In *Not. Scav.* 1905, pp. 408-424 (7 figs.), G. E. RIZZO gives a somewhat detailed description of the sarcophagi found in 1903 at Torre Nuova on the Via Labicana (*A.J.A.* X, 1906, p. 354). They date from the second century or the first part of

the third. The most important has sculpture on all sides, that of the principal side showing a style intentionally different from that of the three others. The principal side represents an initiation into the Eleusinian mysteries in a form much more complete than other representations of the same thing. It shows the initiation and purification of Heracles by Eumolpus, with sacrifice and libation to the three Eleusinian divinities, Demeter, Core, and Iacchus, in the presence of Dionysus and Hecate. The three other sides have scenes of mourning. A second sarcophagus is decorated with a relief illustrating the myth of Endymion and Selene. It is an ordinary subject, without noteworthy features. The cover of this sarcophagus, which, however, did not originally belong to it, is decorated with several small reliefs, chiefly of Bacchic subjects. A third sarcophagus has a representation of the myth of Dionysus and Ariadne; the most noteworthy feature is the figure of a female centaur with her small child. A fragment of a fourth sarcophagus shows the marriage of Aeneas and Lavinia; the scene includes a figure of Mars, on whose shield are the Lupercal, the *ficus Ruminalis*, and the wolf with Romulus and Remus. The cover of a missing sarcophagus is in the form of the upper part of a couch on which rests a youth with a small dog at his feet; the face is evidently a portrait and very lifelike.

**VARIOUS DISCOVERIES.** — Three Roman tombs have been found at **Castenaso**. In one was a white glass bottle, perfectly preserved, decorated with a complicated system of incised circles. (A. NEGRIOLI, *Not. Scav.* 1906, pp. 113–116; fig.) At **Gerace**, in the neighborhood of ancient Locri, has been found a terra-cotta base with a relief representing a lion in the act of killing a deer. The style is that of the sixth century B.C. (*Ibid.* 1906, p. 55; fig.) At **Lucca**, in the demolition of the abandoned chapel of SS. Ippolito and Graziano, Roman substructures of tufa have been found, probably belonging to a small public building or temple. (L. PERMIER, *ibid.* 1906, pp. 117–119; 2 figs.)

## SPAIN AND PORTUGAL

**ARCHAEOLOGICAL DISCOVERIES IN 1905.** — Many ship anchors of lead, found by sponge divers near **Cape Palos**, doubtless mark an important commercial port. They are of various weights and sizes, and have inscriptions in Greek or Latin characters, among these being a dedication to Zeus Casius which is reminiscent of the temples of that god in Corfu and on the borders of Egypt. A large marble statue of Apollo, of Augustan period and much mutilated, was also found in the sea, not far from **Cadiz**. The most interesting recent find, made by a peasant at **Jávea**, in the northern part of the province of Alicante, on the eastern coast, is a gold diadem, gold chains with pendants, and other ornaments of gold and silver, found buried in an earthen pot. The workmanship, which is very fine, resembles that of similar ornaments found in Etruria and southern Russia, and appears to be genuine Greek, while the articles are like those worn by the Lady of Elche and the statues of Cerro de los Santos. Another accidental find is the Mithraeum at **Merido**, with inscriptions and statues, among the latter being the Mithraic Kronos, an erect nude figure with human head and surrounded by the coils of a snake. An altar com-



memorating the birth of Mithras has an inscription of 155 A.D., giving the name of the founder of the shrine and his title of *Pater*. Two gentlemen of Seville, named Viera, have excavated a second underground megalithic structure in **Andalusia**, near the famous Cueva da Menga. It has a long corridor leading to a square chamber which is roofed by a single slab. A third dromos tomb, la Cueva de Romeral, has a circular chamber with dome-shaped roof, and is built of small stones. The native Iberian pottery with geometric curvilinear designs and of very ancient origin continues to be found in burial grounds, and some specimens are of great size and beauty. This style had a later development, influenced from the Orient, through floral and animal subjects to the human figure, and it continued in use down to Roman times. A rough heavy pottery of black clay is also found in Andalusia. Near **Segobriga**, in the province of Cuenca, is a grotto that was once inhabited, but no wall pictures have as yet been found. Remains in this region are chiefly Roman, but beneath the Roman are in many places older Iberian settlements. This is so at **Numantia**, where native pottery and sculpture comparable with that of southern and eastern Spain has been found. A cemetery at **San Anton** contains every sort of burial, partial and complete cremation, inhumation in terra-cotta jars, in slab graves, in trenches, under tumuli and cromlechs. At **La Punta de Guixols** are graves dug in the rock in regular rows and shaped like huge jars. They contain several tiers of ash-urns accompanied by vases of offerings. (P. PARIS, *Arch. Anz.* 1906, pp. 168-181.)

**ALJUSTREL.**—**Roman Regulations for a Mine.**—In *C. R. Acad. Insc.* 1906, pp. 328-331, R. CAGNAT publishes a provisional translation of the Latin text, recently found on a bronze tablet in the copper mine at Aljustrel in Portugal. It is of great length and contains detailed regulations for the development of the mine, the provisions under which contracts could be let for working the silver and copper veins, and the punishments for theft, for interfering with the supports or galleries, and for working outside of the allotted claims.

**ALMEDINILLA.**—**Excavations and Researches.**—In *R. Arch.* VIII, 1906, pp. 49-92 (22 figs.), P. PARIS and A. ENGEL describe excavations and researches at Almedinilla, in the province of Cordova, where excavations were carried on as early as 1866. The objects discovered in the excavations carried on by the present writers are, like those discovered previously, chiefly native pottery, with linear decoration, and bronze weapons. The date of some of these, at least in the necropolis of Cerro de la Cruz, is determined by the presence of a fragment of a red-figured Greek vase of the fourth century B.C. Still earlier primitive pottery was found at the hill of los Castillejos. The Roman village occupied only the site called Bergara. The two cemeteries, Cerro de la Cruz and Collados, are pre-Roman.

**SANTANDER.**—**Decorated Caves.**—The Abbé Breuil has studied, in the province of Santander, six caves which are decorated with carvings or paintings of the same character as those found in other prehistoric caverns. Noteworthy in a cave at Hornos de la Peña is an anthropoid figure with a tail, perhaps representing an ape. (*C. R. Acad. Insc.* 1906, pp. 480-481.)



## FRANCE

**ARCHAEOLOGICAL DISCOVERIES IN 1905.** — No recent finds in France have been of great importance. Traces of the Ibero-Mycenaean pottery, already known in Narbonne, have been found also near **Marseilles**. A bronze vase filled with Roman coins of the middle of the third century A.D. was found near **Jublains** in northwestern France. On the neck of the vase, in sunken relief touched up with silver, are hunting scenes from the arena, including, besides a lion and a bear fight, some hares and a curious creature which may perhaps be the *arcoleo* mentioned by Capitolinus. Serious study of the Tropaeum of Augustus, set up in 7-6 B.C. among the Maritime Alps, which was blown up by one of the marshals of Louis XIV, has resulted in the finding of numerous fragments of sculpture, and there is a prospect of more complete recovery. (E. MICHON, *Arch. Anz.* 1906, pp. 181-184.)

**AGEN.** — **A Mensa Ponderaria.** — In *B. Soc. Ant. Fr.* 1906, pp. 162-166 (fig.), P. LAUZUN describes an unpublished *mensa ponderaria*, discovered about thirty years ago at Agen. It contains ten cavities, some round and others rectangular, but the system of measures to which it belongs remains to be determined. With the possible exception of a stone from Maule, it is the only example of a *mensa ponderaria* found in France.

**ALESIA.** — **The New Excavations.** — In *C. R. Acad. Insc.* 1906, pp. 251-252, A. HÉRON DE VILLEFOSSE reports the discovery of the ancient theatre at Alesia, and the partial excavation of the substructures of the façade and hemicycle. The excavation of the centre is delayed by the state of the crops. *Ibid.* pp. 264-265, is a letter of SEYMOUR DE RICCI reporting the discovery of a well in a Roman house, which has yielded a number of well-preserved objects in iron, bronze, lead, leather, and wood. Among the latter is a Pan's pipe with eight tubes, hollowed in a block of wood. The only sculpture is a limestone group, representing two doves on either side of a mutilated human head. Possibly it may be connected with a Celtic god, *Moritasgus*, mentioned in a Latin inscription found in 1652 in the same field as the well. *Ibid.* pp. 389-393, is a further report by Commandant ESPÉRANDIEU. It is chiefly concerned with the discovery, near the theatre, of the foundations of a large square structure, about 40-50 m. on a side, formed by two parallel walls, and with three apses, one on each of three sides. It is perhaps the *forum*, though its form seems peculiar. It is evident that the public buildings of Alesia were destroyed by fire not very long after its conquest, perhaps at the time of the revolt of Vindex. Noticeable is the large number of buildings erected by the Romans. It is clear that Alesia must have been not only an important mercantile community, but also a Gallic religious centre. *Ibid.* pp. 401-405 (4 figs.), the same writer reports the excavation of a temple between the theatre and the forum. Here have been found many fragments of a Celtic inscription in Greek characters, reliefs representing the Capitoline Triad, and a Dioscure, a torso of an Amazon, and of a seated Jupiter, as well as other fragments. Another trench yielded a small bronze representing a dead Gaul. *Ibid.* pp. 481-483 (fig.), more discoveries are reported. Among the sculptures are the torso of a Gallic warrior, with curious weapons and costume, and a singular relief of a horseman, whose saddle resembles that used by the

Arabs. The excavations have shown that at Alesia the Gallic huts were made of clay placed on a wicker frame, and then baked by fire on both sides, giving apparently a very durable structure.

**BATZ.**—**A Prehistoric Cemetery.**—In *Le Musée*, III, 1906, pp. 424-427 (2 figs.), G. Toudouze tells of the discovery of a prehistoric cemetery on the island of Batz (Brittany) by G. Delasalle. Incineration seems to have been practised, and the ashes placed on a bed of sand accompanied by rude pottery. Large blocks of granite, arranged like small dolmens, surrounded the ashes. The graves surround a dolmen, at present surmounted by a crucifix. Excavations are to be continued during the present year.

**CAUCOURT.**—**A Bronze Vase.**—In *B. Soc. Ant. Fr.* 1906, pp. 142-144 (fig.), A. DE LOISNE publishes a small Gallo-Roman bronze vase found at Caucourt (Pas-de-Calais). He interprets it as representing a crouching shepherd with the *mulctra* between his knees. *Ibid.* pp. 308-309, J. DÉCHELETTE argues that it is rather a young slave crouched on a doorstep with his lantern between his knees. See *R. Arch.* XL, 1902, pp. 392-397; *A. J. A.* VI, 1902, p. 480.

**LA TERNE.**—**Gallo-Roman Statuettes.**—In *R. Ét. Anc.* VIII, 1906, pp. 253-259 (2 figs.), G. CHAUVET describes two stone statuettes, found a number of years ago at La Terne (Charente) and recently secured for his collection. One seems to represent a seated Apollo, the other is a fully draped seated figure (probably female), whose left hand holds a large purse from which coins fall into her lap and are drawn to one side by the right hand. The type does not occur elsewhere, but has analogies with a seated god on an altar from Rheims. It is evidently a goddess who distributes wealth, but her identity is not established. As traces of polychromy on Gallo-Roman monuments are rare, it is noteworthy that the figure shows remains of brownish red color.

**LAVOYS-AUTRÉCOURT.**—**Coins in Graves.**—In a cemetery at Lavoys-Autrécourt (Meuse) a series of graves was excavated, none of which was earlier than the fourth century, in seventeen of which were found small bronzes, the earliest of Gallienus, the latest of Constantius. A careful investigation of the position of each coin with reference to the skeleton showed that the coin in a number of instances had been placed at burial in one of the hands, but never in a single instance in the mouth. (Dr. MEUNIER, *B. Num.* XIII, 1906, pp. 73-77.)

**LISIEUX.**—**A Roman Balance.**—In *B. Soc. Ant. Fr.* 1906, pp. 260-261, F. DE MÉLY describes a Roman balance found at Lisieux in 1866. The weight is a bronze head with two faces representing a bearded old man. A curious analogy is found in a small glass vial in the shape of a double-faced head of the same size as the weight, and also found at Lisieux in 1866.

**LYON.**—**Medallions on Pottery.**—In the part of the city called Trion were found, twenty years ago, a series of pottery medallions bearing reliefs. They are now in the museum at Lyon, and have been published by Allmer and Dissard. Other specimens from the same locality which are now in the Musée Guimet at Paris are published by A. HÉRON DE VILLEFOSSE in *R. Ép.* No. 118 (1905-06), pp. 170-172. Two whole medallions and five fragments are described. One fragment represents part of a cock-fight, and shows a Syrian juggler in a crouching position with a knot of hair at

the back of his shaven head, and an uncertain object in his right hand. Another fragment perhaps represents a sacrifice.

**MARTIGUES.**—**Three Inscriptions.**—In *C. R. Acad. Insc.* 1906, pp. 358–363, Abbé A. D'AGNEL publishes three inscriptions from Martigues (Bouches-du-Rhône). The first is a dedication to Tiberius by *Sextus Aeliamus Pisinus*; the second is sepulchral, but contains a new Celtic name, *Vebruius*; the third is a rock-cut inscription containing two names in Greek characters, probably later than the second century A.D.

**MONT CILDA (VELLICA).**—**Sepulchral Stelae.**—In *R. Ét. Anc.* VIII, 1906, p. 261 (pl.), C. J(ULLIAN) publishes a note on some curious stelae from Mont Cilda, the ancient Vellica, in the extreme south of the country of the Cantabri. The decoration seems to resemble that on some of the Celtic monuments of Ireland.

**NIAUX.**—**Palaeolithic Drawings.**—In *C. R. Acad. Insc.* 1906, pp. 533–536, E. CARTAILHAC reports the discovery at Niaux in the Pyrenees of another cavern with paintings of the palaeolithic period. They are in a large chamber about 800 m. from the entrance, and are even found in cran- nies, where the artist must have lain on his back to work. Bisons predomi- nate, but there are also horses, wild goats, and deer. The drawing is very good. In the galleries are a number of signs similar to those found at Marsoulas. Of special interest is the appearance on seven bisons of arrows conspicuously drawn. This seems to confirm the theory that these draw- ings are connected with primitive magic rites, designed to secure game.

**PARIS.**—**Discoveries at the Marché aux Fleurs.**—In *C. R. Acad. Insc.* 1906, pp. 252–256, A. HÉRON DE VILLEFOSSE reports interesting re- mains of Roman Paris discovered between the Hôtel Dieu and the Tribunal du Commerce. Two walls have been found almost parallel to the Seine, and 6.50 m. apart, built of large blocks of stone laid without cement. Many architectural fragments, decorative sculptures, and inscribed funeral monu- ments have been recovered. Three inscriptions are published, all epitaphs. Among the sculptures the most important is the upper part of a pilaster with apparently remains of a procession on two faces. The other sculptures are from tombs, and belong to the class of professional reliefs. *Ibid.* p. 259, the same writer reports further discoveries, including a fine piece of decora- tive sculpture, and two more professional reliefs, and *ibid.* pp. 261–263, pub- lishes the epitaph of *Aurelius Albanus exarchus*. This is the tenth occurrence of this title, which seems to have been borne by the commander of a *numerus* or an *ala*. The walls found seem to belong to a Roman building inside the fortification, which apparently ran nearer the Seine. These discoveries are also very briefly noticed by C. SELIER in *B. Soc. Ant. Fr.* 1906, p. 267. The epitaphs are discussed with others in *R. Ép.* 1905–06, pp. 162–168.

**A Roman Vase.**—In *B. Soc. Ant. Fr.* 1906, pp. 233–236 (2 figs.), A. HÉRON DE VILLEFOSSE describes a vase found in 1904 in the Rue Gay-Lussac, Paris. It is covered with a red glaze, has three deep depressions on the sides and back, and in front a medallion decorated with reliefs representing offensive and defensive weapons.

**Acquisitions of the Louvre.**—Fragments of sarcophagi of the Asia Minor type, recently acquired by the Louvre, are briefly described by E. MICHON in *B. Soc. Ant. Fr.* 1906, pp. 225–226.

The Department of Greek and Roman Antiquities received during 1905,



by gift or purchase, the following objects, not including pottery. *Marble.* Head of a woman with mural crown and elaborate headdress, from near Smyrna; upper part of funeral stele with siren, from Piraeus; inscribed grave lecythus from Athens with relief of a fainting woman supported upon a couch; relief of a funeral banquet from Rhodes, with inscription  $\text{ΟΝΑΣΑΝΔΡΟΥ ΥΛΛΑΡΙΜΕΩΣ ΚΑΙ ΤΑΣ ΓΥΝΑΙΚΟΣ ΠΟΤΤΟΥΣ ΚΑΒΑΛΙΣΣΑΣ}$ ; Greek inscription in honor of the emperor Gallienus, from Der'ât; also *stoichedon* Greek inscription from Erythrae on a rectangular plate of gray stone containing a decree relating to the keepers of the marshes. *Bronze.* Small and rude seated figure from Olympia, with seal in curvilinear design cut on the bottom of the base; standing figure of Zeus, of fine archaic style, from Andritzena; two large fibulae from Sparta, the plates engraved with chariot fighters, heraldic horses, birds, fish, swastika; lamp ornament imitating in late Roman style the figure of a boy taking a thorn from his foot, from Calymnus; key with bust of a woman below the ring of the handle, from Cyzicus; statuette of partly nude woman, once gilded, from Smyrna; lower part of statue of Adonis, from Sidon, of which the other half was acquired in 1900; askos with richly ornamented handles, from near Beyrout; small dolphin and gold ring in the form of a coiled snake found in a tomb near Cnidus. *Terra-cotta.* Disk with figure of the saint Chnouti in relief, inscribed  $\text{Ο ΑΓΙΟC ΚΙΝΧΘΙ} \text{ ////}$ , from Egypt. (*Arch. Anz.* 1906, pp. 241-244.)

**POMMIERS.** — **The Site of Noviodunum.** — In *M. Soc. Ant. Fr.* LXV, 1904-05, pp. 45-90 (25 figs.), O. VAUVILLÉ describes the results of excavations in the vicinity of Pommiers (Aisne). On a hill were found the remains of a strongly fortified Gallic *oppidum*, and to the north traces of a large Roman camp. It is claimed that here is the site of Noviodunum, the town of the Suessiones besieged by Caesar (cf. *B.G.* II, 12). A list is given of the Gallic (1945) and Roman (25) coins found here since 1860 by the author. In *B. Soc. Ant. Fr.* 1906, pp. 251-253 (4 figs.), the same writer describes four intaglios from the same place. The style and a Gallic inscription suggest that the Gauls may have been skilful in engraving gems as well as bronze.

**PUY-DE-DÔME.** — **Recent Excavations.** — In *R. Ét. Anc.* VIII, 1906, pp. 341-342, H. AUDOLLENT describes briefly the results of recent excavations at Puy-de-Dôme. The foundations of a small temple have been laid bare, and near by has been found an interesting bronze statuette of Mercury. A trench near the Observatory has yielded a large mass of pottery of many varieties, as well as many coins, chiefly of the third and fourth centuries. C. J(ULLIAN) notes that recent discoveries afford strong confirmation of Hettner's theory, that the square temple was a characteristic form of Gallic religious architecture.

The bronze Mercury is further discussed and illustrated by A. AUDOLLENT in *C. R. Acad. Insc.* 1906, pp. 393-399 (fig.). It is larger (18 cm. high) and of more careful workmanship than most statues of this god found in Gaul. The left hand held a purse, the right the caduceus. On the head were wings. It does not correspond exactly to any known type, but is certainly a Greco-Roman work of about the beginning of the second century A.D. It throws no light on the Gallic god here worshipped, who is called in an inscription *Mercurius Dumias*.



**RHEIMS.**—A Relief representing Attis, and a Sarcophagus.—In *B. Soc. Ant. Fr.* 1906, pp. 287–289 (fig.), L. DEMAISON publishes a representation of Attis on a sepulchral monument now in the Musée Lapidaire at Rheims. The figure is almost life size and well preserved, but of very rude execution. Attis is a common figure elsewhere on sepulchral monuments, but this seems to be the only example of an Oriental cult found in the neighborhood of Rheims. *Ibid.* pp. 206–208, DEMAISON reports the discovery of a large sarcophagus. On the edge of one of the long sides are the letters A D, and on one of the short sides D A. Possibly these are stonecutters' marks. Similar signs on other sarcophagi are mentioned. It is also noted that the inscription *C.I.L.* XIII, 3309, should be omitted, as it appears correctly *ibid.* 10020, 1.

**SAINTES.**—Gallo-Roman Monuments.—Three monuments found near Saintes are described by C. DAUGIBEAUD in *R. Ét. Anc.* VIII, 1906, pp. 260–261 (2 pls.). One is a cubical altar, having on each face a niche in which is a divinity, Mars, Minerva, Mercury, and Hercules. There is no inscription. This altar is now in private ownership at La Rochelle. The other two, both in the museum of Saintes, are a bronze statuette of Mercury, of unusual grace, and a small bronze head of good workmanship. It is hollow and was used as a box.

**SAINT-GENÈS-DE-LOMBAUD.**—An Altar.—An ancient altar with branches carved in relief on one side now serves as a holy water basin in the parish church of Saint-Genès-de-Lomnaud, near Bordeaux. The relief probably represents a sacred tree, perhaps the laurel. (A. BRUTAILS, *R. Ét. Anc.* VIII, 1906, pp. 261–262; fig.)

**TOURS.**—Greek Sculpture.—In *R. Arch.* VIII, 1906, p. 322, S. R(EINACH) mentions a fragment (right leg, tree trunk, and boar's head) of a statue of Meleager, from Lesbos, and a bust of Demosthenes, with restorations, in the museum at Tours.

**VAROIS.**—A Bronze Vase and Coins.—In *B. Soc. Ant. Fr.* 1906, pp. 229–230, PALLU DE LESSERT describes briefly a bronze oenochoe recently found at Varois (Côte-d'Or). The neck terminates in a human foot. In and about the vase were found 1034 coins, which are the subject of a note by A. BLANCHET (*Ibid.* pp. 244–246). They are *denarii* and *antoniniani*, from the time of Vitellius and Titus to that of Valerian and Gallienus. It is probable that the vase was hidden about 259 A.D. The importance of such hoards for determining the chronology of works of art is emphasized, and a partial list of similar discoveries is given.

**VARIOUS DISCOVERIES AND INSCRIPTIONS.**—In *B. Soc. Ant. Fr.* 1906, pp. 200–203, A. HÉRON DE VILLEFOSSE publishes a potter's stamp from **Ambleny** (Vic-sur-Aisne), and some notes and corrections to the stamps from Roman amphoras published in *C.I.L.* XIII, 10002. — *Ibid.* pp. 198–199, E. ESPÉRANDIEU publishes, with brief comment, a Latin funerary inscription found in 1904 near **Beziers**. It contains two peculiarities: *Felix* as the surname of a female slave, and the designation of a *patronus* by his cognomen, *Dapsilis*, instead of the usual praenomen. — *Ibid.* pp. 311–312, A. HÉRON DE VILLEFOSSE reports the discovery at **Liglet** (Vienne) of a well containing small objects in iron, bone, and terra-cotta, as well as many fragments of vases, one of which has the inscription *SIIDIA* probably for *Sidia(nus)*. — In the collection Dassy at **Meaux** are two bronze

statuettes representing Minerva and Dispatér, which were probably found in the neighborhood. (G. GASSIES, *R. Ét. Anc.* VIII, 1906, pp. 338-340; 2 figs.) In *B. Soc. Ant. Fr.* 1906, p. 233, A. HÉRON DE VILLEFOSSE describes briefly two *styli* from **Sacquenay** (Côte-d'Or). One is plain, the other bears engraved characters of uncertain meaning. It is possible that the latter is the beam of a balance, and that the marks have reference to weights. In the church at **Salmaise** (Côte-d'Or) as a support for an altar is a large block containing a dedication to the *dea Sequana*. The letters indicate the first century A.D. as the date. It seems probable that it has been brought from the Roman temple at the source of the Seine, some distance to the north. (A. HÉRON DE VILLEFOSSE, *B. Soc. Ant. Fr.* 1906, pp. 309-311.) *Ibid.* p. 311, A. HÉRON DE VILLEFOSSE reports the discovery at **Vaison** (Vaucluse) of a Roman mosaic. The pattern is formed of a series of squares each of which contains the figure of an animal or bird. In the department of **Vaucluse** three altars have been found. One is dedicated to the *Matres*, but is otherwise very uncertain; another to Mercury; and the third to *Vasio*, perhaps the goddess of Vaison. (*R. Ép.* 1905-06, pp. 161-162.)

## AUSTRIA-HUNGARY

**ARCHAEOLOGICAL DISCOVERIES IN 1905.**—In **Austria**, the Limeskommission, working at **Enns**, has discovered the legionary camp of **Lauriacum**, and 5 km. eastward, the walls of a Roman fort. At **Carnuntum**, the *retentura* of the camp and a large building in the adjoining part of the civil settlement, also dwelling houses on the roads from **Carnuntum** to **Scarabantia** and **Vindobona**, have been found. A group of buildings in **Pettau** has yielded small articles, fragments of sculpture, reliefs, a bronze statue, and well-preserved wall paintings. At **Virunum** were found a Roman street, the foundations of a steam bath, and the usual small objects and fragments. A silver coin of the Celtic king Gesatorix, son of Eritusirus, who may be Strabo's *Κριτάριπος*, defeated by the Dacian Burebista in 60 B.C., is of historical interest. Further excavations on the island of **Brione Grande** off **Pola** and on the opposite coast show both shores to have been thickly inhabited in Roman times. A wine-pressing establishment built on terraces resembles views seen in Pompeian wall-paintings. In **Hungary**, the finding of Roman remains at **Temesvár** has proved this to be, like other important towns in Hungary, on the site of a Roman settlement. The finds, both in Dacian and in Pannonian Hungary, are almost exclusively Roman, and include inscriptions, reliefs, coins, ornaments in gold and silver, graves, and the foundations of buildings, walls and streets. At **Apulum** (Dacia), silver coins have been found from Septimius Severus to Aurelian, 193-275 A.D.; at **Csákberény** (Pannonia), they extend from Constantine to Valens. At **Fenék**, the shore is a mine of Roman coins. At **Apulum**, traces of the Roman water conduit which served as model for one built in the seventeenth century have been found. Two altars of *Epona* come from the same site, and altars of *Silvanus* from **Csákberény** and **Budaórs** (Pannonia). At **Dunapentele** are reliefs of *Orpheus* and *Eurydice*, *Bacchus* and the panther, and other subjects. (*Arch. Anz.* 1906, pp. 188-192.)

**ANTHROPOLOGICAL DISCOVERIES IN 1905.**—In *Mitt. Anth.*

*Ges.* XXXVI, 1906, pp. [109]–[122], (4 figs.), is a report of discoveries in the Austrian Empire during 1905. For the most part these record the finding of neolithic and bronze age burial places or small settlements, and their interest is rather anthropological than archaeological. A detailed report is given of the contents of a grave, apparently of the Hallstatt period, at **Jetzelsdorf**, where the body, with the knees drawn up, lay on a mass of potsherds which belonged to nineteen different vessels. Apparently they had been broken before the interment, as pieces of the same pot were widely scattered. Of the discoveries elsewhere the reports are generally very brief.

## GREAT BRITAIN

### ACQUISITIONS OF THE BRITISH MUSEUM IN 1905.—

**Egyptian.**—Among the important objects are a bronze figure of Harpocrates with parts inlaid in gold, silver, and enamel, dedicated to the wife of Amasis II, about 600 B.C., and part of the wall of the funeral chapel of the largest of the pyramids on the island of Meroe in the Soudan, which was built for one of the queens of Meroe called Candace, in the first or second century A.D. This has elaborate reliefs of funeral processions, sacrifices, etc., with the figures of the queen and her consort, but the cartouches for the names are left vacant. There are also collections of objects from the peninsula of Sinai, from Middle-Empire graves at Beni Hasan, from Deir el-Bahari, including a colossal Osiris statue and reliefs of Pharaohs of the eighteenth dynasty, and a cow's head from a statue of Hathor; also, a bronze door plate from a temple at Thebes, with the name of Amenhetep III, *ca.* 1450 B.C. **Assyrian.** Over six hundred tablets and fragments of tablets, chiefly from the first Babylonian dynasty, 2400 B.C. **Greek and Roman.** *Gold.* A bandeau with incrustation of granulated work; a necklace of beads with lunar pendant; a diadem with patterns in relief, victories, composite figures, and an Ionic column; a ring with an engraved design of a woman and a dolphin, like a type on coins of Histiaea; tiny stamped ornaments pierced for sewing; ear-rings from a tomb near Damascus. *Silver.* A bangle of six coils, inscribed ΚΑΗΤΙΟΣ, from Acarnania. *Bronze.* An archaic crouching Silenus; a dancing Silenus of the fifth century; Harpocrates with finger on lips and an asp coiled on his arm, Ptolemaic; a statuette of a fisherman with his basket, seated on a rock; an archaic "Apollo," of minute size and careful workmanship, from Arcadia; a clumsy figure of an armed warrior, early native art of Sardinia; a fully draped Gaulish Jupiter, Gallo-Roman art; a pair of hands joined by hinges and with sockets for handles; a bucket inscribed in Etruscan, *Suthina*; an Athenian jury ticket, inscribed Ε ΦΙΛΟΧΑΡ[ΗΞ] | ΑΧΑ[ΠΝΕΥΞ]. *Engraved Gems.* Four hematite gems of the Mycenaean epoch, from a tomb near Mycenae; nine gems with intaglio designs, and one with a lion in relief. *Marble.* The head of a youth from an anthropoid sarcophagus, from Alexandria; the head of a youth in high relief, from a sepulchral monument, Attic, fourth century; a fragment of a stele with a unique scheme of decoration, three vases supported on an acanthus ornament and lion-gryphons, fourth century; a relief of an armed warrior leaning on his spear around which a snake is coiled, second century B.C., from Rhodes; a series of small figures of cats



and a limestone base, inscribed ΓΑΛΑΤΕΙΑ: ΘΕΥΔΟΤΟΥ | ΒΟΥΒΑΣΤΙ, said to be from Bubastis in Egypt, first and second centuries B.C. *Terra-cotta*. Three statuettes, a head of a goddess, and an inscribed whorl. *Pottery*. Three white lecythi with funeral subjects, and fragments of two others; a Boeotian plate with a border in pink, white, and black, and the representation of a woman holding yellow wreaths; a vase in the form of a lobster's claw, with a fox devouring a cock, and a dog running; a Greco-Phoenician bowl and covered jar from Cyprus, painted with girls holding flowers, sphinxes, rosettes, and flowers in red and black; a large wine jug with geometric and figure designs arranged in friezes, Proto-Attic ware of seventh century, from Athens; a black-figured lecythus with pyxis-shaped body; a red-figured lecythus with Demeter before the car of Triptolemus, and the inscription Διότιμος καλός, a new καλός-name, the missing fragment of a cup from Naucratis already in the museum. *Ivory*. Two plaques with designs in low relief, a lion devouring an ibex, and a reclining Silenus, rare examples of the Ionic art of the fifth century. The museum has also received by gift, archaic terra-cotta statuettes from Cyprus; objects found with papyri of the first to fifth centuries at Oxyrhynchus; a gold ring with a design in relief representing the temple of Aphrodite at Paphos; a steatite gem engraved with a wounded gazelle, from Cnossus, Crete. **British and Mediaeval**. Palaeolithic implements of porphyry and flint found in Herts and Kent; a large flint pounder, part of a flint knife, a vase with a band of bosses, perhaps neolithic, and a bronze spearhead, dredged from the Thames; an iron spearhead from River Lea; flint arrowheads and late Celtic bronze objects given by E. R. Yorks; bronze halbert blades from Denbigh and Cumberland; a late Celtic bronze bowl and an early British bronze embossed mount, found in London; late Celtic cinerary urns, one with a pedestal, from Rochester, Kent; a series of objects from the marsh village of Glastonbury; an iron sword of the La Tène type, from Essex; a late bronze-age knife from Denmark; a series of flint implements from Belgium, illustrating the change from eolithic to palaeolithic; a similar series from Thebes in Egypt; hammer-stones from Cnossus; flint flakes from central India; flint and other implements from mine heaps and ash heaps in the peninsula of Sinai; bronze brooches from Lincoln, an enamelled bronze brooch from Warwick, a bronze spoon handle from Suffolk, and an urn of gray ware, all belonging to the Romano-British period. (*Arch. Anz.* 1906, pp. 244-253.)

#### ACQUISITIONS OF THE ASHMOLEAN MUSEUM IN 1905.—

Many of the additions to the Museum at Oxford are for the very important Cretan collection, and come as gifts from the excavators or the Cretan government. From Cnossus are parts of frescoes showing fine decorative designs, and the figure of a female toreador, the earliest examples of the art of painting on European soil, and belonging to the late palace period, about 1500 B.C. The pottery includes beautiful naturalistic designs of plants and animals; egg-shell ware imitated from metallic vases, Middle Minoan, about 2500 B.C.; vases copied from various kinds of stone, including liparite from the Aeolian Islands; and a large jar, 4 ft. 7 in. high, decorated with raised medallions painted white on a purple ground. A part of a vase of black steatite with reliefs once covered with gold



leaf, shows the origin of such work as the Vaphio cups. Two painted clay sarcophagi, one with floral ornament, the other with a hunting scene in which the Cretan wild goat is shown, are of the late palace period. Bronze votive offerings from the Dictaeon cave are in the form of animals, double axes, and human figures, including one female figure which perhaps represents the mother of Zeus. From Zakro, eastern Crete, comes painted pottery showing a mixture of the Middle Minoan light-on-dark decoration with the brown-on-buff late Minoan or Mycenaean style. There are also two clay lamps of the primitive epoch, and seal impressions with winged monsters in a transitional style. For the Egyptian section there are various objects from the peninsula of Sinai, a Hathor-head capital from the temple of the goddess; a stele which gives the only known instance of the name of the god of the Hyksos, Sutekh; fragments of glazed ware showing Rameses III in his harem, and a griffin hunting oxen and gazelles, in which the spirited drawing of the animals suggests possible Minoan influence; fragments of glazed votive offerings with cartouches of kings of the eighteenth and nineteenth dynasties; flint implements from Sinai, and others of the palaeolithic period, from Thebes. Four Hittite seals from near Caesarea, Cappadocia, include a bronze seal arranged for suspension, with a group of late quasi-cursive characters, one of red steatite, with late signs with a floral border, one of gray steatite, with floral decoration, signs, and a standing figure, and a scarab with two Hittite characters, an example of a hitherto unknown class. A Rhodian vase 16 in. high has in a panel on one side a shoemaker taking the pattern of a boy's foot for a sandal, and on the other, Hermes standing before a seated satyr who holds a writing tablet and is making the sign with finger and thumb that is still used in Naples to signify the concluding of a bargain. From Italy come nine votive terra-cottas from Veii. From Great Britain, a large neolithic axe from Shropshire, and a very thin bronze bowl found in a marsh at Barmouth, Wales, a relic of the Pre-Roman age, whether late Celtic or Italian in fabric. (*Arch. Anz.* 1906, pp. 254-257.)

**ABERFELDY.** — **A Stone Circle.** — A megalithic monument near Aberfeldy in Perthshire is noted in *Reliq.* XIII, 1907, p. 47 (pl.). It consists of three circles of standing stones. The inner circle is 25 ft. 6 in. in diameter, the middle circle 41 ft. 3 in., and the outer circle 58 ft. The largest stone is 6 ft. 6 in. high.

**CAERWENT.** — **An Unusual Type of Roman House.** — An unusual type of Roman house, in an excellent state of preservation, has been discovered at Caerwent. A departure from the conventional practice of the Romans in Britain, as revealed by previous excavations, is the provision of extra rooms abutting on the four sides of the courtyard. In the basements two completely perfect hypocausts were found, together with the peculiar blue tiles used for conducting the heat from the basement to the upper rooms of the dwelling. In the basement some exquisite specimens of Roman paving were also unearthed. (*Scientific American*, Oct. 27, 1906.)

**COLCHESTER.** — **Celtic and Roman Pottery.** — Two late Celtic vessels of fine brown paste with a carefully smoothed surface, but almost devoid of decoration, are described by G. WRIGHT in *Reliq.* XII, 1906, pp. 203-205 (2 figs.). The two pieces are a pot and a somewhat deep bowl

which served as a lid. They were found near Colchester and are now in the Corporation Museum of that city. *Ibid.* p. 210 (fig.), the same writer describes a small Roman vase in the same museum. It has a hollow ring base on which stood three small cups. A curious feature is the arm-like support in the form of a human hand which springs from the base of each cup and rests on the side of its neighbor.

**LAKENHEATH.**—**A Late-Celtic Fibula.**—In *Reliq.* XIII, 1907, pp. 62-63 (2 figs.), J. ROMILLY ALLEN describes an S-shaped fibula found at Lakenheath, Suffolk. It shows no trace of Roman influence and is clearly Late-Celtic. Other examples of this type are noted.

**LONDON.**—**The Collection of Lord Wemyss.**—In *R. Arch.* VIII, 1906, pp. 321 f., S. R(EINACH) mentions the following works in the collection of Lord Wemyss in London (23, St. James Place): (1) Fine marble head of Dionysus or Ariadne; (2) good marble replica of the head of the Venus of the Capitol; (3) marble statue of Psyche(?), with some restorations; (4) two marble statuettes from Greece, a torso of Artemis running, and a draped Aphrodite; (5) an archaistic relief, analogous to that at Wilton House, representing the four great gods (ancient?); (6) bronze model (about 0.60 m. high) of the Borghese gladiator, perhaps ancient. Among Renaissance works are the St. Cecilia attributed to Donatello, a Dosso, two small paintings by Andrea del Sarto, a Previtali, and the profile of a woman attributed to the sculptor of the façade of the Certosa at Pavia. A later work is a group of two Bacchantes by Clodion.

**MANTON.**—**A Bronze-age Barrow.**—The opening of a bronze-age barrow at Manton, near Marlborough, Wiltshire, is described by Mrs. M. E. CUNNINGTON in *Reliq.* XIII, 1907, pp. 28-46 (16 figs.). Only one burial was found, apparently that of a woman. The skeleton lay on the left side, with the knees drawn up. No stones surrounded the body, and the clay showed distinctly the marks of the cloth in which it had been wrapped. A number of small objects were near the body, including a bronze dagger with an amber pommel, an amber disk in a gold setting, a "lancet" which had been set in a wooden handle plated with gold, 150 small jet beads, bronze awls, and two rude vases, one a perfect specimen of "grape" cup. Of this type of vase only six specimens seem to have been previously known. Gold in bronze-age barrows is rare, the last recorded discovery in Wiltshire occurring one hundred years ago, though that county is the richest in these monuments.

**MELANDRA.**—**Late-Celtic Trade Weights.**—In the *Derbyshire Archaeological and Natural History Society's Journal* for 1903, THOMAS MAY described and illustrated a double series of trade and coin weights from the Roman camp at Melandra near Glossop. In *Reliq.* XII, 1906, pp. 200-201 (cut), the same writer reports that seven of the lighter weights correspond to the Late-Celtic unit of 4770 grains. The Roman weights found with these give an average *libra* of 5115 grains.

**THORPE.**—**Various Antiquities.**—In *Reliq.* XII, 1906, pp. 269-270 (colored pl.; 2 figs.), is a brief account of a cinerary urn of the bronze age found at Thorpe near Bridlington, and also of a fine Late-Celtic sword from the same place. The lower part of the hilt is of bronze, with circular settings of red and yellow enamel. These objects are now in the York Museum.

## AFRICA

**ARCHAEOLOGICAL DISCOVERIES IN 1905.**—A summary of archaeological news, taken largely from published articles and books, is given by A. SCHULTEN, in *Arch. Anz.* 1906, pp. 143-168 (9 figs.).

**Tunis.**—P. Gauckler has resigned as head of the Archaeological work, after fourteen years of service, during which the Bardo Museum has increased from three to twenty-five rooms, the street plan and important public buildings of Carthage have been discovered, Thugga and Gigthis excavated, and the *limes Tripolitanus* studied in its course and details. In **Tripolis**, two sites have been discovered to correspond with Ptolemy's inland and coast towns of Sabrata. Four more stations of the Itinerary between Thacapes and Leptis Magna have been identified, and the late Roman ruins of Ghirza, the finest in Tripolis, found. Here, in addition to the usual African type of tomb, a pyramid resting on several square base-ments, there is a very beautiful example of the temple type, a small square tomb chamber surrounded by a colonnade, which in this instance is surmounted by an arcade. The reliefs of the Ghirza tombs are lifelike pictures of animals, including the camel. At **Carthage**, the dimensions and plan of the theatre with the elevation of the scene buildings have been ascertained, five houses near by with frescoes have been excavated, and old Punic painted pottery found in a lower stratum. At one corner of the Byrsa hill is an example of wall building with amphoras, which allowed water to drain through. Other finds are Greek terra-cottas of the fourth and third centuries B.C., some new specimens of the miniature "axes," one of them in a woman's grave, a wooden coffin of a priestess, and four sarcophagi with reliefs of the dead upon the covers. The representation of the dead as lying on the sarcophagus was originally a Punic idea, modified later under Greek influence to a representation of the figure as if standing. The fourth century reliefs closely resemble Attic grave reliefs of the same period. At **Thugga**, two temples of unusual outline were found. That of *Pietas Augusta* has a semicircular cella, and that of *Mercurius Silvius*, dedicated under Marcus Aurelius, has a large cella between two small ones. Beneath this temple are older remains, and a bilingual Libyan-Punic inscription says a temple of Massanissa was here. The columns of the temple of Caelestis have been set upright. A table of the winds found here measures 2 m. in diameter, and gives a slightly novel selection of twelve names. At **Hadrumetum**, the Roman cemetery has yielded a quantity of rudely painted terra-cottas. The Christian cemetery and catacombs cut in the tufa rock have been excavated. The niches are cut in the walls of the passages in several rows one above another, and the inscriptions are painted or scratched. Mosaic sarcophagi from the seventh century A.D., mosaic floors in graves, one showing a gladiator scene, and other mosaics, including a comedy scene in the theatre and a picture of Neptune, are among the finds. Terra-cotta pipes are found in the cemetery. The mercantile colony of **Thysdrus** was under the patronage of Mercury, according to an inscription found. At **Segermes**, the Capitol is on an unusual plan, being a square fortified building with three niches in the inner hall, perhaps for the Capitoline Triad. Capitals which may be from this building were used in the walls of a later basilica. At **Thibar** have been found various votive tablets with religious



subjects. In **Thabraca**, the floor of the basilica contains graves covered by mosaic slabs which have curious designs and inscriptions, among them the front and side views of a church, a scribe at his desk writing the lives of the martyrs, etc., an important source for early Christian art. In **Uppena** is a basilica built in the fourth century for sixteen martyrs, and the successive layers of graves give a series of mosaics from that time to the seventh century. Some portrait busts from **Clupea** belong to the time of the Republic. Several examples of the fortified country house called *turris* in Latin (Caes. *Bell. Afric.* 40) are found in the southern part of the province, which contained many large landed estates. The type is Carthaginian in origin. One such villa, belonging to the Manilii, was still occupied in the fourth century A.D. The Roman road along the south of the province, connecting Gabes and Theveste, the oldest African road, is found to have been built by the Proconsul L. Asprenas in 14-15 A.D., and the *centuriatio* of the land dates from the same period. The territory of Punic Carthage, at least since the third century B.C., did not extend on the west beyond the basin of the Bagradas, and hence corresponded very nearly with the modern Tunis. For some distance beyond, Carthage had a predominant influence without real authority, and her art and language spread throughout the Libyan land.

**Algeria.** — At **Timgad**, eight bathing establishments are now known. The library building which has a square anteroom and side rooms, and a semicircular book room with niches for the books and a statue of Minerva, is now thoroughly understood. It most nearly resembles the library at Pompeii, but is to be compared also with those at Ephesus and Pergamon. Other objects here are a graffito of a victorious racing chariot, with the names of the driver and horses, a statue of a Dadophorus, belonging to the Mithras cult, which had its centre in the camp at Lambaesis, and a table of standard measures combining both wet and dry in one table. At **Lambaesis**, the barracks have been found in the northeast quarter of the camp, also the officers' houses, some clay sling balls, some exceptionally fine mosaics, one of them signed by a Greek artist, and bronze figures from the shrine of an Egyptian deity. At **Cherchel**, the scene buildings of the theatre are tolerably well preserved, though the material of the auditorium was removed in 1840 to build barracks. At **Thibitis**, in the house of an official of the time of Marcus Aurelius, an altar to the genius of the house, dedicated by a freedman, is standing under a canopy in the centre of the peristyle, being the Lararium. Near it are altars to Fortuna Redux and Victoria given by the same freedman on the occasion of his patron's absence in the Parthian war of Lucius Verus. At **Thalnosicum Numidarum**, the old forum with various public buildings about it has been excavated, and a table of standards found which has round hollows for solids and square ones for liquids. At **Hippo Regius**, the sanctuary of an old native divinity has been found on the summit of a hill. Frothingham's theory that triumphal arches marked the entrance to the *pomerium*, or city precinct outside the wall, is justified by all such arches found in Africa, and affords at times a means of dating the foundation of a city. The third number of Gsell's Archaeological Atlas of Algeria shows among other things that the territory of Hippo Regius, at the mouth of the Rubricata, was thickly covered with settlements, and that the fortress of Rapidum had several enlargements, each addition being built on to the outside of the earlier enclosure. An



inscription calls the inhabitants *veterani et pagani*. At **Bogaz** are many Libyan tombs of the truncated cone type like the Sardinian *nuraghi*, showing that this form was of African origin.

**AIN-EL-HOUT. — A Roman Lantern.** — To the three Roman lanterns from Herculaneum, Pompeii, and Boscoreale (in Berlin), a fourth is now added. It was found in a tomb at Ain-el-Hout, in the province of Constantine, and is fully described and illustrated by the discoverer, Surgeon-Major **ROUQUETTE** in *M. Soc. Ant. Fr.* LXV, 1904-1905, pp. 196-205 (4 figs.). Of special interest is the arrangement of chains for raising the cover, which is the same as is used in modern censers.

**BULLA REGIA. — New Excavations.** — A letter by A. **MERLIN** in *C. R. Acad. Insc.* 1906, pp. 217-223, contains a preliminary report of excavations by Captain Benet at Bulla Regia. He has uncovered a paved area surrounded on three sides by a raised portico with columns and a mosaic pavement. The court and gallery were adorned with pedestals and statues, of which a number have been found. It is possible that this was the ancient *curia*. It was certainly a public building, and probably in close proximity to the Forum. Five inscriptions are published, one of which contains for the first time the name *Bulla Regia*. It shows that the town was a *colonia* in the fourth century. In front of a base bearing an inscription in honor of Minia Procuta was found the portrait statue of an aged woman. The head-dress is that of a *flaminica*, and Minia is so styled in the inscription. The other statues described are a draped female figure, perhaps Ceres, two male figures of the municipal type, a Jupiter with a cornucopia, and two Minervas, both originally with wings, and one a companion to the Jupiter, and also holding a cornucopia. *Ibid.* pp. 363-368, the same writer reports that three large rooms at the back of the court have been cleared, but no clue to the nature of the building has been found. One of the new inscriptions gives the full name of the city, *Colonia Aelia Hadriana Augusta Bulla Regia*, showing that it was Hadrian who raised the *liberum oppidum* of the first century to the rank of a colony. Other statues have also been found, but the most striking discovery has been a lead collar for a slave with the inscription *Adultera meretrix tene quia fugivi de Bulla R(e)g(ia)*. It evidently had been placed on the neck of a female slave, perhaps the property of the town. *Adultera* is perhaps best interpreted as a proper name.

**CYRENAICA. — A Statuette of Aphrodite Anadyomene.** — In *C. R. Acad. Insc.* 1906, pp. 387-388, is a note by G. **PERROT** on a marble statuette of Aphrodite Anadyomene, found in 1902 near Benghazi in the Cyrenaica, and now in Turin. It is of the same type as the statuettes in Munich and Rome, attributed by Furtwängler to Euphranor, but differs from them in some important points of style, all of which point strongly to the influence of Praxiteles.

**TEBESSA. — Inscribed Boundary Stones.** — In *C. R. Acad. Insc.* 1906, pp. 478-480, R. **CAGNAT** publishes three Latin inscriptions from the neighborhood of Tebessa. Two are dated in 104-105 A.D., and the other in 116-117 A.D. They marked the boundary between the territory of the Musulami on one side, and the property of the Emperor or of an unknown community, the *Tisibenenses*, on the other.

**VARIOUS DISCOVERIES.** — In *B. Soc. Ant. Fr.* 1906, pp. 182-183

(fig.), P. MONCEAUX publishes the cursive inscription on a potsherd from **Carthage**. He reads [*Vale*]rius [*Theve*]stinus [*figulu*]s scri(p)si [*idibus*] sette(m)bribus). *Ibid.* pp. 190-192, A. HERON DE VILLEFOSSE publishes an inscription from **Ghadames** (Cidamus). The copy is the work of an Arab and unintelligible. Few inscriptions have as yet been copied at this place, which was a fortified post during the reign of Alexander Severus. *Ibid.* pp. 192-193, is a fragmentary Latin epitaph from **Khsar-Soudan** (Sainte Marie-du-Zit), communicated by Father DELATTRE. *Ibid.* pp. 199-200, Dr. L. CARTON gives a very brief summary of recent discoveries in the neighborhood of **Carthage**. None are of special importance. *Ibid.* pp. 286-287, H. BOURBON reports the discovery of a mosaic at **Byrsa**. It is in a Byzantine building, but is certainly of earlier date. It is composed of a series of lozenges, in which are various animals, a satyr, and a lighted torch.

## UNITED STATES

### BOSTON. — Recent Appointments at the Museum of Fine Arts. —

Mr. Sidney N. Deane has been appointed Assistant Curator of the Classical Department, and Mr. Oric Bates has been appointed Temporary Assistant in Charge of the Department of Egyptian Art. (*B. Mus. F. A.* IV, 1906, pp. 34, 44.)

### NEW YORK. — METROPOLITAN MUSEUM. — A Statue of Eirene. —

The Metropolitan Museum has recently bought a fragmentary replica (Fig. 9) of the Eirene of Cephisodotus. The statue was found in 1903 in Rome during excavations for building purposes in the Villa Patrizi. (See *Not. Scav.* 1903, p. 60; *B. Com. Rom.* 1903, p. 290.) In execution it is distinctly finer than the well-known Munich example. "The lines and folds of the drapery are carved with much greater sharpness and vigor. . . . The torso has about the same proportions, and is equally matronly in character, but the legs are nearly two inches longer, and make the figure as a whole less heavy and bulky in its general effect." It also differs from the Munich statue in having the space below the right armpit filled with drapery. It corroborates the recently expressed view (*R. Arch.* VII, 1906, pp. 111-138; cf. *A.J.A.* 1906, p. 445) that the original belongs to the end of the fifth century B.C. (E. R[OBINSON], *B. Metr. Mus.* I, 1906, pp. 147-149; 3 figs.)



**Greek Jewellery.** — The Metropolitan Museum has recently purchased a number of pieces of ancient Greek jewellery of great beauty and importance. They are said to have been found in the same grave and include a diadem

FIGURE 9. — STATUE OF EIRENE.

(0.368 × 0.06 m.), a necklace (0.323 m. long), a pair of earrings (0.074 m. long), a finger ring, seven rosettes in the form of small flowers, and nineteen beads from a necklace, all of pure yellow gold. They are probably not later than the middle of the fourth century B.C. The *diadem* is decorated in repoussé with carefully executed reliefs. In the middle are Dionysus and Ariadne, and on either side a series of large scrolls between which are five female figures playing on musical instruments or singing. The *necklace* consists of a closely woven braid of fine wire, from which three rows of pendants in the shape of amphorae are hung by chains and rosettes. The latter are shaped like flowers, and in the upper row alternate with exceedingly small protomes of winged griffins. The *earrings* consist of three parts. At the top is a disk, decorated with a rosette; from this is suspended a crescent, from which hang three rows of pendants like those of the necklace. The crescent is attached to the disk by two hooks which are masked by floral designs, and at the side of each stands an Eros. The floral design between the hooks forms a sort of bower within which is seated a Muse playing on a lyre. The other pieces are of less importance. (E. R[OBINSON], *B. Metr. Mus.* I, 1906, pp. 118-120; 2 pls.)

**A Greek Gravestone.**—To the original sculptures in the Museum has been recently added a fine Attic grave relief of the fourth century B.C. It measures 1.14 m. in height by 0.68 m. in width at the bottom. The relief represents a seated young woman clasping the hand of a standing elderly woman. In the background between the two is a third woman holding a small box. On the entablature is the inscription *Λυσισπάρη (sic) Παναθηναίς*. (E. R[OBINSON], *B. Metr. Mus.* I, 1906, pp. 120-122; fig.)

**Department of Egyptian Art.**—On October 15 the Trustees of the Metropolitan Museum voted to establish a Department of Egyptian Art, and appointed Mr. Albert Morton Lythgoe as its Curator. Arrangements have been made for a campaign of excavation this winter under Mr. Lythgoe's direction, and every opportunity will be afforded for the systematic development of the Egyptian collection. The Museum will also endeavor to complete its collections by purchase as well as excavation, and a recent important contribution, made in behalf of the Museum to the Egypt Exploration Fund, makes probable increased additions from that source. (*B. Metr. Mus.* I, 1906, pp. 149-150.)

**Architectural Fragments from Rome.**—Five architectural fragments from the Forum of Trajan have recently been presented to the Metropolitan Museum by Mr. J. P. Morgan. They are supposed to have formed part of the Basilica Ulpia. Two are parts of cornices, two belonged to friezes, and one in an ornamental block of architrave. (G. R., *B. Metr. Mus.* I, 1906, p. 162.)

**PHILADELPHIA.**—**A Collection of Greek Vases.**—The Pennsylvania Museum and School of Industrial Art has long had a collection of about seven hundred Greek and Italian vases. These have been recently carefully examined and rearranged. All are genuine, though two cylices have been repaired and repainted. A large proportion of the collection is made up of Apulian vases, but there are examples of Cypriote, Corinthian, south Italian, and Bucchero ware, besides a number of Attic vases, including some good black-figured amphorae, and two white lecythi. The



most valuable piece is an Attic red-figured *stamnos* (Fig. 10) containing on one side Heracles and the Nemean lion, and on the other Theseus and



FIGURE 10.—STAMNOS AT PHILADELPHIA.

the Marathonian bull. On each side is the retrograde inscription *καλὸς εἶ*. (EDITH H. HALL, *Bulletin of the Pennsylvania Museum*, October, 1906, pp. 53-57; 9 figs.)

## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**BEERSHEBA (PALESTINE).**—*New Fragments of the Imperial Rescript.*—CLERMONT-GANNEAU contributes to *C. R. Acad. Insc.* 1906, pp. 154-155, on behalf of Père Lagrange, a new fragment of the Byzantine Imperial rescript of Beersheba, in which the contributions of the three provinces of Palestine are listed, particularly those of Palestina Tertia. This fragment is the fifth to be recovered. It contains a number of names which add to our knowledge of the geography of Palestine and Arabia Petraea, and gives the key to the abbreviations in the decree. Hopes are entertained of the ultimate recovery of the whole of this important document, which throws much light on the *Notitia Dignitatum* and the mosaic of Madaba. The text will be published shortly by Clermont-Ganneau in *R. Bibl.*

**GALATA.**—*Late Inscriptions.*—In *B.S.A.* XI, 1904-05, pp. 50-62 (pl.; 7 figs.), F. W. HASLUCK publishes, with commentary, extracts relating to Galata from the Journals of Dr. Covell, chaplain to the British Embassy



at Constantinople from 1669-1677. The notes are in Latin and perhaps derived from an earlier description. For the most part they are copies of unpublished Latin inscriptions of the fourteenth and fifteenth centuries. Twelve are given in full.

**SAMARCAND.**—**Ancient Inscribed Grave Stones.**—In *Or. Lit.* IX, 1906, pp. 233-240, 297-304, 361-372, 421-431 (pl.), M. HARTMANN discusses several ancient grave stones with Arabic inscriptions, dating from the seventh to the tenth century, that are found at present in the Russian museum at Samarcand. These are of historical interest and also of importance for the development of Arabic epigraphy.

**MEXICO.**—**TZINTZUNZAN.**—**A Painting by Titian.**—According to A. DE CEULENEER there exists in the church of San Francisco in this town a Pietà by Titian, of large dimensions (4.40 × 2.80 m.), which was given by Charles V to the bishop Quiroga. (*R. Art Chrét.* 1906, pp. 266-267.)

### ASIA MINOR AND GREECE

**CILICIA AND LYCAONIA.**—**Byzantine Churches.**—**Notes on a Journey through Cilicia and Lycaonia.**—In *R. Arch.* VIII, 1906, pp. 7-36 (29 figs.), GERTRUDE LOWTHIAN BELL publishes further notes (see *A. J. A.* 1906, p. 366), chiefly on Byzantine churches in Cilicia and Lycaonia. Four basilicas at Korghoz, the Corycian cave and chapel, the church at Olbia, and the church at Ura are described, with illustrations. Nearly all these churches have apses built within the edifice, with a room or passage between these inner apses and the rear (western) wall. *Ibid.* pp. 225-252 (26 figs.), the fifteen ruined churches at Daouleh, near Binbirklisse are described. In one (No. 3) was a long inscription, which gives the date of a restoration under Leo, metropolitan bishop of Iconium in 787 A.D. These churches are simpler than some of those described before. Most of them have a nave, two aisles, an apse, and a narthex. Five were smaller and simpler and were probably mausoleums. Several tombs were examined. The whole settlement was probably a monastic establishment.

**CYPRUS.**—**Byzantine Silver Dish.**—A silver dish found at Cyrenia is published in *Byz. Z.* 1906, pp. 615-617 (fig.) by O. M. DALTON. Its decoration is confined to the centre of the inside, which is ornamented with two circular mouldings separated by foliate ornament. The presence of five official stamps shows that it belongs to the class of silver-work known as *ἄργυρον πεντασφράγιστον*. In the centre of the dish is a monogram which seems to read *Θεοδώρου*. The similarity of stamps and ornament shows that this plate belongs to the same set as a larger dish in the British Museum, published in *Archaeologia*, LVII, pl. 16, fig. 1.

**A Treasure of Gold and Silver.**—In *Le Musée*, III, 1906, pp. 121-129 (3 pls.), A. SAMBON describes in some detail a number of gold and silver objects, found near Cyrenia (Cyprus) in 1899, and recently acquired by Mr. J. P. Morgan. There are five silver plaques decorated in reliefs with scenes from the life of David, a belt adorned with gold coins of Theodosius II, Justin and Justinian, and Maurice, and gold bracelets and necklaces. The work evidently belongs to the last part of the sixth or the early seventh century of our era. It was perhaps part of a church treasure hidden at the time of the Arab invasions.

**EPHESUS.**—**The Mosque of Isa Bey.**—The ruined mosque at Ephesus, which was probably erected by Isa Bey about 1340 A.D., is briefly described by A. E. HENDERSON in *Rec. Past*, V, 1906, pp. 259–265 (8 figs.). It is a good example of Seljukian architecture, careful and exact in the details, but with no endeavor to develop a characteristic or ideal style.

**LACONIA.**—**Frankish Sculptures.**—Sculptured monuments of the Frankish period in Greece are rare, but some examples are published by A. J. B. WACE in *B.S.A.* XI, 1904–05, pp. 139–145 (4 figs.). At **Parori**, not far from Mistra, is a very rude relief of a warrior, represented *en face*, but with the legs and feet in profile. The long cloak and the shape of the shield mark it as Frankish. In the Frankish castle at **Geraki** are remains of several churches. Two of these show pointed arches and rude carvings much in the style of the relief just mentioned. In the church of St. George, which seems to have been the castle chapel, is a shrine with a remarkable frame, which in its clustered pillars and bands of interlaced tracery resembles neither Frankish nor Byzantine work, and is probably to be ascribed to Saracen artists in the service of the Frankish barons. All these sculptures were probably executed between 1209 and 1262 A.D.

**MISTRA.**—**Inscriptions.**—In *B.C.H.* XXX, 1906, pp. 453–466 (4 figs.), G. MILLET publishes two new inscriptions from Mistra. The first is two monograms on a lintel, which read *ζαμπεα ντε λεζιγναν*, i.e. *Isabelle de Lusignan*. She is known in the history of Morea in the fourteenth century, and seems to have been the second wife of Manuel Cantacuzene, or perhaps of his brother or of a nephew. The second is on a fragment of a large basin, called in the inscription *ἀγιαστήριον*, which here must denote either a receptacle for holy water or a font. In conclusion the monograms in the inscription *B.C.H.* 1899, pp. 97–156, No. 31, are resolved, and the term *Καθολικὸς μεσάζων* discussed. It denotes a general agent of the despot, as distinguished from local officers.

**NICAEA.**—**The Existing Ruins.**—In *Rec. Past*, V, 1906, pp. 323–331 (12 figs.), ISABEL F. DODD describes briefly the ruins of Nicaea in Bithynia as seen by her on three visits to this somewhat inaccessible place. The site seems likely to yield valuable results under scientific excavation.

## ITALY

**NEW DIRECTOR-GENERAL OF ANTIQUITIES.**—Corrado Ricci has been appointed Director-general of Antiquities in the Kingdom of Italy.

**AREZZO.**—**Discovery of Frescoes by Piero della Francesca.**—In *L'Arte*, 1906, pp. 305–306, U. TARANTI reports that he has discovered in a building beside the church of S. Maria delle Grazie remains of the fresco of "San Donato in episcopal robes with figures of children" mentioned by Vasari as painted by Piero della Francesca for a cloister belonging to that church. The fresco is nearly gone, but on a wall near by there are considerable remains of a frescoed frieze representing scenes from the life of the saint. The writer finds in these the characteristics of Piero.

**Discovery of a Painting.**—In a chapel adjoining the church of San Pier Piccolo has been found a picture by Fra Bartolomeo della Gatta. It is a portrait of Beato Jacopo Filippo, and seems to be the painting mentioned by Vasari, and believed to be lost. (*L'Arte*, 1906, p. 388.)

**BASSANO.**—**A Processional Cross by Filarete.**—In view of the few works of Filarete preserved, interest attaches to the processional cross in the cathedral at Bassano Veneto. It was ordered by the municipality in 1449 and suffered repair from the *pomo* down in 1622. The cross proper has a crucifix at the intersection, the vertical arm displaying a half figure of the Virgin; on the right arm is the Magdalen, on the left St. John, with the angel symbolical of Matthew in the field above the *pomo*. The reverse has in the middle the Madonna and Child with the symbolical pelican above, and in the other fields the remaining evangelistic symbols. The flat surfaces on both sides are incised with ornament, symbols, saints, etc., and below the Madonna on the reverse is inscribed, "*Opus Antonii qui Rome Basilice Sancti Petri portas ereas fecit Eugenio IIII pontifici hco (sic) factum sub anno Domini M.CCCC.XLVIII.*" (G. GEROLA, *L'Arte*, 1906, pp. 291-296.)

**FLORENCE.**—**Discovery of a Fresco.**—The removal of a curtain in the church of S. Maria in Campo brought to light a fresco which seems to represent an episode in the life of San Galgano. The composition is crescent shaped, and partly covered by a pilaster of the altar and a later wall. Competent critics have assigned the fresco to Filippo Lippi or his imitator Jacopo del Sellaio. (*Rass. d'Arte*, September, 1906, Cronaca.)

**Discovery of a Fresco in the Belle Arti.**—During the course of recent repairs in one of the rooms of the *Istituto delle Belle Arti* a fresco was discovered representing the Last Supper. The central part has been destroyed by the opening of a door. It is held to be the work of Stefano d'Antonio, a collaborator of Bicci di Lorenzo. Documents relative to the decoration of the church and hospital of San Matteo, which is now the seat of the Istituto, mention him among the painters employed on the building. (G. CAROCCI, *Arte e Storia*, 1906, p. 159.)

**MILAN.**—**Acquisitions of Milan Museums.**—Sixteen frescoes by Luini from the Villa Pelucca near Monza have been presented by the king to the Brera. The Museo del Castello has added to its paintings two wings of a triptych by Defendente de Ferrari, representing donors; four pictures by Bonvicino, called *il Moretto*, a "Jeremiah," a "Saint John Baptist," a "St. Anthony of Padua," and a large "St. Ursula and her Companions"; a "Delilah" by Bernardo Strozzi, a "St. Helena" of the Venetian School, a "Madonna and two Saints" by Girolamo da Santa Croce, and a "Salvator Mundi" by Rocco Marconi.

**Loss of Documents relating to the Cathedral.**—A fire at the Milan Exposition on the 20th of August consumed several ancient works of art in the Hungarian section, and in the Italian section, in addition to other objects, several plans, models, and documents relating to the building of the Milan cathedral. (*Chron. Arts*, 1906, p. 230.)

**PERUGIA.**—**Frescoes of the Thirteenth Century.**—In the chapel of San Prospero near Perugia, frescoes have been discovered bearing the inscription, *In nomine · Domini · amen · anno Domini · MCCXXV · indictione · XIII · tempore · Honorii · tertii · et · Domini · Federici · imperatoris · hoc · opus · factum · fuit · tempore · Domini · Badaldi (or Rai[n]aldi ?) · presbiteri · S · Prosperi · mense · Octobris · Ego · Bonamicus · pictor · feci.* This artist cannot be Bonamico di Cristofano, called Buffalmacco, since his dates are certainly in the *trecento*. The frescoes antedate all other paintings of Perugia (G. U., *L'Arte*, 1906, pp. 306-307).



**PISA.**—**A New Madonna by Duccio.**—A "Madonna and Child" belonging to the Contessa Tadini Buoninsegni is published for the first time in *L'Arte*, 1906, pp. 372-373, by PIETRO D'ACHIARDI. It is assigned by him to Duccio di Buoninsegna on internal evidence, and is apparently part of a larger work, to be dated slightly before the great altar-piece preserved in the Museo dell'Opera at Siena, which was executed between 1308 and 1311.

**RIETI.**—**Discovery of a Fresco.**—As a result of the recent removal of the altar-piece of the chapel of St. Ignatius in the Cathedral, a fresco of the fifteenth century has been found which is believed to be the work of Antoniazio Romano. (*L'Arte*, 1906, pp. 388-389.)

**ROME.**—**Examination of Relics in the Sancta Sanctorum.**—The relics that have been kept in the private chapel of the Popes, the Sancta Sanctorum, since at least the twelfth century, have never been seen since the sixteenth century, under Leo X. The researches of the Jesuit Jubaru concerning the head of St. Agnes necessitated the examination of the relics, and in June last the altar was opened. The head of the saint was found in a silver box of the time of Honorius III. All the other relics and reliquaries were contained in a cypress coffer of the beginning of the ninth century, inscribed: *Leo indignus | Dei famulus | tertius episcopus | fecit*. Among the objects found in it were a fragment of an ivory pyxis ornamented with a Bacchic scene of good workmanship; a cross in cloisonné enamel, inclosing a piece of the true cross, which Grisar, who was in charge of the examination, assigns to the early sixth century; a jewelled cross containing the *caro circumcisionis*; a rectangular silver coffer ornamented with saints in relief, and Byzantine enamels on the cover, of the tenth or eleventh century; an oval coffer of silver with a rounded top, of a type similar to the well-known African coffer of the fifth century which was presented to Leo XIII by Cardinal Lavigerie; a small bas-relief in ivory representing the "Healing of the Blind Man," and belonging to the early Christian period; an ivory coffer of Moslem workmanship, assigned to the twelfth century; another of cylindrical form with a painted Cufic inscription; silk textiles of Byzantine or Sassanid origin which were wrapped around the relics or served as linings and cushions; two very old tunics, one of which passes for that of St. John Baptist, and a number of cedar boxes, ornamented with incised or relief designs or with paintings. Two of these have Byzantine painting on gold ground of the tenth and eleventh centuries (GRISAR gives a history of the relics in *Röm. Quart.* 1906, pp. 109-122, and a description in *Civiltà Cattolica*, June 2 and 16, 1906. They are also described by LAUER in *C. R. Acad. Insc.* 1906, pp. 223-226. D. SANT'AMBROGIO in *Arte e Storia*, 1906, pp. 117-122, reviews Grisar's conclusions, contesting particularly the early date given to the enamelled *staurotheca*. A complete publication of the relics will be made in several periodicals.

**Excavations in the Cemetery of Priscilla.**—The recent excavations, an account of which is given by O. MARUCCI in *N. Bull. Arch. Crist.* 1906, pp. 1-65, have yielded no decisive proof that this cemetery was the "seat of St. Peter" (see *A. J. A.* 1904, pp. 328 and 497-498), but about twenty-seven inscriptions were found which are reproduced in the report. One of them mentions a *bisomum* at *Criscen[ionem]* and was found in the corridor opposite a cubiculum near the sepulchre of the Glabrones. This cubiculum was then the burial-place of the martyr Crescentio mentioned in the *itinera-*



*rium Salisburgense*, as buried in *spelunca* under the basilica of San Silvestro. The *Liber Pontificalis* places the tomb of Pope Marcellinus near that of Crescentio, and Marucchi supposes it was in cubiculum M, adjoining the tomb of the Glabrones. A new plan accompanies the article.

**The New Picture Gallery in the Vatican.**—The *Nation*, July 26, 1906, reports rapid progress in the preparation of new quarters for the Vatican picture gallery: "The new gallery will occupy a part of the long wing on the west side of the Cortile del Belvedere, on the street leading to the entrance of the museum, and opposite the Vatican gardens. Each of the great masterpieces of the present collection—the Transfiguration, the Madonna di Foligno, and the Communion of St. Jerome—will have its own room, and in the new gallery will be placed all the pictures by the old masters that are now scattered in different parts of the palace, besides those in the present collection. No modern pictures will be hung here. The new gallery is to be equipped with all modern improvements in heating, lighting, and ventilating."

**A New Painting by Luini.**—A. COLASANTI assigns to Luini on internal grounds a "St. Jerome Penitent" which exists in a private collection in Rome and is published by him in *Rass. d' Arte*, 1906, pp. 102-104. On the back of the picture were found two seals, the smaller with an illegible inscription, the larger bearing the arms of the Medici surmounted by a cardinal's cap and surrounded by the name of Alessandro Medici, elevated to the sacred college in 1583 by Gregory XIII.

**SARDINIA.**—Byzantine Inscriptions.—In *Not. Scav.* 1906, pp. 123-138 (12 figs.), A. TARAMELLI publishes and discusses several Byzantine inscriptions preserved in various churches of Sardinia. They are of the tenth, eleventh, and twelfth centuries.

**SIENA.**—Recovery of a Polyptych.—The polyptych by Luca di Tomè which was once in the oratory of the *Munisterino* at Tolfe near Siena, but disappeared ten years ago, has been recovered and placed in the Accademia delle Belle Arti. The centre piece is a "Madonna and Child," the wings representing four saints. It is published with a reproduction in *Rass. d' Arte*, 1906, pp. 104-105, by E. MODIGLIANI, who notes that it is the best and latest of the authentic works of this painter of the fourteenth century.

**SYRACUSE.**—New Excavations in the Catacombs.—The results of new excavations in the catacombs at Syracuse are summarized by O. MARUCCHI in *N. Bull. Arch. Crist.* 1906, pp. 162-172. The excavations were made in the crypt of S. Marziano, and the chief discoveries were a cubiculum in which was found a closed loculus, with two *orantes* painted upon it, symbolizing the two infant occupants whose common name *Alexandria* appears in the Greek inscription bordering the figures, and an interesting fragment of a metrical inscription, with a consular date of 423 A.D. None of the tombs found antedate the fourth century. The excavations rather confirm the tradition that Martianus, first bishop of Syracuse, was buried in the crypt, but the little cemetery just discovered has no connection with the neighboring catacomb of S. Giovanni.

**URBINO.**—A Fresco by Carnevale (?).—A fresco was recently discovered in the church of Santa Maria della Bella, representing the

Crucifixion. The name of Fra Carnevale has been proposed as the author, but the superiority of the work over the known work of that master makes the attribution improbable. The influence of Piero della Francesca is manifest in the painting. (E. CALZINI, *Rassegna bibliografica dell' arte italiana*, 1906, pp. 106-109.)

### SPAIN

**BURGOS.**—**New Symbolism on a Sarcophagus.**—In *N. Bull. Arch. Crist.* 1906, pp. 93-95 (fig.), L. HUIDOBRO describes a Christian sarcophagus (Fig. 11) from the convent of S. Francisco de Briviesca, now in the museum at Burgos. One side contains on the left an "investiture"—a personage holding his hands toward another, who is dressed in a dalmatic—in the centre a ladder (flanked by two stars) which two persons prepare to climb,

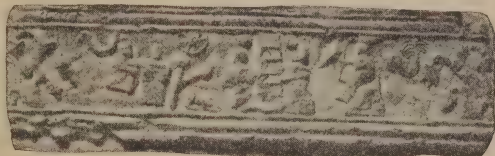


FIGURE 11.—SARCOPHAGUS AT BURGOS.

and on the right the well-known Noah scene. The corners of the sarcophagus are decorated with a vine-ornament. The back shows the Good Shepherd in the centre, to the right Adam and the Tree of Life, to the left the Sacrifice of Isaac. The writer considers the sarcophagus an example of Hispano-gothic work of the fifth century.

**PALENCIA.**—**The Crypt of San Antolin.**—Recent investigations have brought out the antiquity of the crypt of S. Antolin beneath the Cathedral of Palencia, which is an important connecting link between the classic and Moslem periods in Spanish architecture. The inner end of the crypt exhibits eight horseshoe arches of different proportions from the Moslem type, and the Visigothic capitals on the columns, together with other evidence, show that the style comes from the North rather than the South. The arcosolium of the saint and the constructions surrounding it are of the seventh century. Some difference of opinion exists regarding the date of the part of the crypt nearer the entrance, one critic assigning it to the classic period, while others regard it as a Romanesque work of the eleventh century. (F. SIMON Y NIETO, *Boletin de la Sociedad Española de Excursiones*, April, 1906, pp. 65-82, and E. SERRANO FATIGATI, *R. Art Chrét.* 1906, p. 335.)

**VALENCIA.**—**Triptych by an Unknown Flemish Master.**—A triptych, which is preserved in the College of Corpus Christi at Valencia and has never been exhibited save at the Columbian Exposition of Madrid in 1892, is published by E. BERTAUX in *Gaz. B.-A.* XXXVI, 1906, pp. 219-222. The three compositions represent the Crucifixion, the Descent from the Cross, and the Resurrection. The artist seems most influenced by Roger van der Weyden, but there are traces also of the influence of the "Maitre de Flémalle" and Dirk Bouts. Four panels in the Prado, an "Annunciation," "Visitation," "Nativity," and "Adoration of the Magi," are assigned by Bertaux to the same master, because of similarity in particular figures, as well as in the inclosing arches, ornamented with small sculptured scenes.

## FRANCE

**AIX-EN-PROVENCE.**—**Identification of a New Early French Artist.**—The “Retable de Boulbon” which made so great an impression on the students of the *Exposition des Primitifs* was unsigned, but the small stork in one corner was held by some to be the monogram of the painter. This has been established by the discovery by F. DE MÉLY at Aix-en-Provence of a manuscript in which there occurs a miniature signed *Chugoinot*, old French for “little stork.” The arms on the miniature are those of Pope Nicholas V (1447–1455), and both date and execution are consistent with the identification of its painter *Chugoinot* with the author of the Boulbon painting, which was originally made for a church in the same region. This identification gives us the name of a new French *primitif* of the first rank. (*C. R. Acad. Insc.* 1906, p. 145.)

**AVIGNON.**—**Discovery of Frescoes.**—An interesting discovery has been made in the ancient Palace of the Popes at Avignon, which was for some time utilized as barracks. In a room which once served as the bed-chamber of the Popes a series of interesting mural paintings has been revealed. These frescoes appear to date from the fourteenth century, and are admirably preserved. Only a portion has yet been recovered, but it is hoped to recover the whole. (*Athen.* Dec. 29, 1906.)

**DIJON.**—**The Sculptor of the “Last Judgment” in St. Michel.**—A document recently brought to light at Dijon records that this composition, which occupies the central tympanum of the grand entrance, was ordered in 1551 of Nicolas de la Court, native of Douai, and established at Dijon, who engaged himself to execute it after the “patron” which was furnished him, for the sum of seventy livres. (H. CHABEUF, *R. Art Chrét.* 1906, pp. 211–212.)

**PARIS.**—**Acquisitions of the Louvre.**—The department of sculpture has recently received: a stone “St. Michael Slaying the Dragon,” of the French Romanesque period; an early fifteenth century bust of St. Sebastian of French origin; and a polychrome “Virgin” of the fourteenth century. (*Chron. Arts*, 1906, pp. 196, 218.) New paintings are: a “Pieta” of the school of Avignon and four Spanish panels of the fourteenth century representing scenes from the life of St. George, all given by the Société des Amis du Louvre; the “Portrait of Mr. Hare” by Sir Joshua Reynolds; a “Parisian View” by Turner, the first picture by this artist to enter the Louvre; two portraits by Lawrence and a signed “Portrait of an Old Woman” by Hodgins. (J. GUFFREY, *L’Arte*, 1906, pp. 456–458.) The Byzantine Section has recently received a small plaque in steatite, representing St. Michael, of the tenth or eleventh century. (J. J. MARGUET DE VASSELOT in *B. Soc. Ant. Fr.* 1906, pp. 118–119.)

**A Manuscript illustrated by Jean Fouquet.**—Archives of the fifteenth century show that Jean Fouquet about 1474 illustrated a “Book of Hours” for Philippe de Commines, the famous statesman and historian. Count P. DURRIEU has found in the Bibliothèque Nationale a “Book of Hours” (Lat. no. 1417) which appears to be this work. It contains twenty badly damaged miniatures, in some of which the hand of Fouquet appears, and bears the arms of Commines. (*C. R. Acad. Insc.* 1906, p. 257.)

**A Fourteenth Century Sketch Book.**—Mr. Pierpont Morgan recently



acquired in Paris a sketch book originally in a Roman collection, made of six thin panels of boxwood bound by thin strips of parchment. Each board was covered by a thin wash of gouache on which the drawings are done in silverpoint. The presence of a second and less skilful hand is noticed in some accessory sketches. The subjects are partly of the stereotyped religious sort, but also include scenes of forests, simple studies, and a *bal masqué*. The costumes are of the end of the fourteenth century, and the *bal masqué*, with courtiers disguised as *hommes sauvages*, may be a reminiscence of the famous masquerade of 1393, where the burning of some of the masquers brought on the madness of Charles VI. Coincidences in style point to the miniaturist André Beauneveu as the author. (ROGER FRY, *Burl. Mag.* X, 1906, pp. 31-38.) This attribution enables S. C. COCKERELL (*Ibid.* X, 1906, pp. 130-131) to assign to Beauneveu the "Richard II" in Westminster Abbey, on internal evidence, chiefly the similarity in drapery and in the arrangement of the left hand to a "Virgin and Child" of the sketch book.

**SASSANGY.** — **A Fifteenth Century Window.** — A painted window in the possession of the Comtesse de Fleurieu at the Château de Sassangy, representing a gentleman and lady playing chess and dated by the costumes 1430-1440, adorned until 1840 a house in Villefranche in the Beaujolais. Tradition says that the window was placed in the house to commemorate the carrying-off of the daughter of the bourgeois Guyonnet de la Bessée, to whom the house belonged, by the last seigneur de Beaujeu, who was punished by the king with loss of his domains and died in 1400. The tradition with its attendant detail that the seigneur used the game as the pretext for his seductions, was probably attached to the window by a later age. The scene is a product of the genre painting introduced by the portraits of Jan Van Eyck, and is not, like the chess games on many contemporary ivory reliefs, inspired by a story of current minstrelsy. (L. BÉGULE and E. BERTAUX in *Gaz. B.-A.* XXXVI, 1906, pp. 407-416.)

**SAUVEPLANTADE.** — **A Curious Church.** — The little church at Sauveplantade was once the chapel of a Benedictine priory, and was built not later than the beginning of the twelfth century. It has a simple plan, but at the crossing of the nave and transepts instead of a dome there is an octagonal pyramid terminating in a truncated cone, which passes into a square belfry with two rows of windows. This arrangement is very rare and perhaps unique. Within the church are two ancient granite columns, with Byzantine capitals, probably from an earlier church. The abbey church of St. Orens at La Ruelle (Hautes-Pyrénées) has a similar curious construction, but here the pyramid is square, not octagonal. (Marquis DE VOGÜÉ, *C. R. Acad. Insc.* 1906, pp. 288, 486-492; 4 figs.; A. BRUTAILS, *Ibid.* pp. 327-328; fig.)

## BELGIUM

**ANTWERP.** — **The Birthplace of Rubens.** — It is announced from Antwerp that the birth in Germany of Rubens is now proved by a family tree of the painter, which, however, is unsigned. This document shows that Rubens was born at Cologne, and remained there until he was ten years old. (*Athen.* Dec. 29, 1906.)

**TOURNAI.** — **Discovery of a Tomb of the Fourteenth Century.** — In the church of St. Quentin, the removal of wood-work on an altar of the



last century has brought to light a tomb of the fourteenth century. The effigy, of which the head is lost, is in the round, with the usual dog beneath the feet. The front of the tomb proper is adorned with eight statuettes in the arches of an arcade. The inscription reads: *Chy gist Jakemes Kastangnes ki trespasa l'an mille ccc et xxvii.* (L. CLOQUET, *R. Art Chrét.* 1906, pp. 212, 261-265.)

#### GERMANY

**BERLIN.**—Acquisitions of the Kaiser Friedrich Museum. — The Emperor has recently transferred from Potsdam to the Museum the following paintings: a "Magdalen" and "Venus and Adonis" by Rubens; an "Apostle's Head" by Van Dyck; a "Samson and Delilah" by Rembrandt; and a "Beheading of John the Baptist" by Romanino. By the bequest of Alfred Beit, the Museum receives Reynolds' "Portrait of Mrs. Boone and Daughter" and a bronze statuette of Hercules by Pollaiuolo. (H. W. SINGER, *Burl. Mag.* X, 1906, p. 63.) Other paintings recently acquired are: "Four Monastic Saints" by Masaccio, part of the altar made for the Carmelites of Pisa in 1426; a predella, the "Miracle of an infant Saint" by Fra Filippo Lippi; a "Madonna" in the manner of Taddeo Gaddi; "Three Saints," forming the central part of the grand altar at Santa Croce in Florence, by Ugolino da Siena; a lunette of the Madonna with two angels by Luca della Robbia; a "Madonna and Child" of Giovanni Bellini; some pictures by Sassetta and Giovanni di Paolo; and two small allegorical paintings attributed to Parentino (P. SCHUBRING in *L'Arte*, 1906, pp. 386-387.) The *Nation*, Sept. 6, 1906, adds Rembrandt's sketch for the "Good Samaritan," in the Louvre, and "The Fainting Lady" by Metsu.

**COLOGNE.**—Frescoes of the Thirteenth and Fourteenth Centuries. — In the apses of the transept of St. Maria im Capitol mural paintings have been discovered in two layers. The more recent belong to the fourteenth century and represent at the north "Christ enthroned among the Evangelists," at the south the "Lamb with Evangelistic Symbols," and show traces of the influence of Wilhelm of Cologne. The earlier frescoes under these represent the Last Judgment and the Crucifixion. (*Chron. Arts*, 1906, p. 262.)

**FRANKFORT.**—The Molinier Cranach. — The Museum at Frankfort recently acquired from the sale of the collection of Molinier, ex-director of the Louvre, a large triptych by Lucas Cranach the elder, of the beginning of the sixteenth century, which was found by its former possessor some years ago in a convent in southern Spain. (*Rass. d'Arte*, August, 1906, Cronaca.)

**STUTTGART.**—Sixteenth Century Views of Milan. — There are several drawings in the Museum at Stuttgart of architectural monuments in Milan, such as San Babila, Sta. Maria delle Grazie, Sta. Maria presso S. Celso, etc., which originally belonged to the sketch book of a Dutch artist, and date between 1568 and 1579. (C. VON FABRICZY, *Rass. d'Arte*, 1906, pp. 87-90; 4 figs.)

#### GREAT BRITAIN

**MEETINGS OF ARCHAEOLOGICAL SOCIETIES.** — The sixty-fourth annual meeting of the Royal Archaeological Institute, held at Worcester, July 24-31, and the sixty-third annual Congress of the British

Archaeological Association, held at Nottingham, July 25-31, are described in *Athen.* Aug. 4 and 11, 1906. Both bodies devoted their time chiefly to visiting the various sites of archaeological interest in the neighborhood of the places of meeting, and these monuments are noticed in some detail in the reports.

**BLYTHBURG.**—**A Fifteenth Century Church.**—Holy Trinity Church at Blythburg, Suffolk, is described by CHARLOTTE MASON in *Reliq.* XII, 1906, pp. 217-228 (11 figs.). It was built during the fifteenth century by the monks of Blythburg Priory, almost wholly in the Perpendicular style. The stained glass has been destroyed, but the church still contains fine traceries and carvings. Noteworthy are the figures on the front of the choir-stalls and on the bench-ends.

**ECCLESFIELD.**—**An Early Cross Shaft.**—In 1892 there were discovered in Ecclesfield churchyard the broken base and shaft of a stone cross. The shaft is decorated with incised crosses and circles and has a rolled edge. The base, which contains two sockets, has merely a roll moulding. It is possible that it belonged to a Saxon church destroyed at the time of the Conquest, but there are no other remains of either a Saxon or a Norman church. (E. LLOYD, *Reliq.* XII, 1906, p. 205 ; fig.)

**FOWNHOPE.**—**Sculptured Norman Tympanum.**—In the west wall of the nave of Fownhope church, Herefordshire, is a Norman tympanum, sculptured in relief, with a representation of the Virgin and Child in the centre, and on either side the sacred vine, among the scrolls of which appear the lion of St. Mark and the eagle of St. John. (*Reliq.* XII, 1906, p. 195 ; pl.)

**HARDWICK HALL.**—**Portrait of Mary Queen of Scots and Lord Darnley.**—In *Burl. Mag.* X, 1906, pp. 38-47, is a review by L. CUST of recent discussions concerning the portraits of Mary Queen of Scots, and particularly of Andrew Lang's recent book. He publishes a new portrait of the Queen and Lord Darnley in the collection of the Duke of Devonshire at Hardwick, catalogued as the "Earl and Countess of Lenox," but shown by Miss M. K. Martin, on documentary evidence and by comparison with coins and the miniatures in the Rijks Museum at Amsterdam, to be really likenesses of the unfortunate Queen and her husband. This is, apart from coins, the only authentic portrait made during Mary's reign in Scotland.

**HOLKHAM HALL (NORFOLK).**—**Manuscripts.**—The collection of 750 manuscripts at Holkham Hall has been studied and catalogued by L. DOREZ, who reports briefly on the more important works in *C. R. Acad. Insc.* 1906, pp. 335-337. From Rome are a portfolio of drawings from the antique attributed to Raphael and an autograph manuscript of Leonardo da Vinci. From southern Germany, Flanders, and France are important illuminated manuscripts, several of which are from the library of the Dukes of Burgundy.

**LASTINGHAM.**—**A Pure Norman Crypt.**—A unique example of a pure Norman crypt beneath the church of St. Mary at Lastingham is described in *Reliq.* XII, 1906, pp. 145-151 (6 figs.), by J. C. WALL. It consists of a nave, apsidal sanctuary and aisles, and was built by Stephen, Abbot of Whitby, in 1078-1088, to enshrine the body of St. Cedd, who had established a monastery at this place during the seventh century. *Ibid.*

pp. 152-161 (28 figs.), the same writer describes a number of fragments of sculptured stones and wood in the Norman crypt. There are many fragments of stone crosses, bearing the interlaced patterns brought from Ireland to Iona and Lindisfarne, and thence spread through Northumbria. Other fragments belong to the Norman period and even later.

**LONDON. — Additions to the Morgan Collection at South Kensington.** — The loan collection at South Kensington Museum was recently increased by the purchase on the part of Mr. J. Pierpont Morgan of the Baron Oppenheim collection of *objets d'art*. The most interesting mediaeval specimens are: a seventh century Byzantine reliquary, a Carolingian ivory book-cover, a Franco-Arabian candlestick in silver-gilt and rock-crystal of the eleventh or twelfth century, the well-known Soltykoff reliquary, a reliquary in the form of the Madonna and Child, in gilt, copper and Limoges enamel, and a French ciborium in gilt and enamelled copper, the two last belonging to the thirteenth century. The Renaissance is represented by two fifteenth century busts of young women, one a French work of painted stone, the other in faïence of Faenza, a salt-cellar in the rare "Henri II" ware, and a seventeenth century German glass beaker mounted in silver-gilt. (*Burl. Mag.* IX, 1906, pp. 227-234.)

**Additions to the National Gallery.** — Miss Eva Mackintosh has presented to the National Gallery Raphael's "Madonna of the Tower." The picture was formerly in the Orleans collection, and has since belonged to Messrs. Henry Hope, Samuel Rogers, and R. J. Mackintosh. Critics are not wholly agreed as to the value of the picture, which has suffered from unskilful cleaning, but the dominant feeling in the work is Raphaelesque. Another addition is "Christ preaching from St. Peter's Ship" by H. Saftleven, an artist hitherto unrepresented in this collection. It is the gift of Mr. C. L. Eastlake. (*Athen.* Aug. 11, 1906.)

**A New Work by the "Maître de Moulins."** — In *Burl. Mag.* IX, 1906, p. 331, ROGER FRY publishes an "Annunciation" in the possession of Messrs. Dowdeswell and Dowdeswell, which he attributes to the now famous "Maître de Moulins." He places the picture in the earlier part of his career, as it shows less power of composition and harmony of rhythm than the Moulins altar piece, and appears little removed from miniature painting, which we know was among the artist's pursuits. The early date is also borne out by the clumsy use of the classic forms in the architectural background, showing the painter's unfamiliarity with Italian renaissance designs.

**Medals by Pastorino da Siena.** — In *Burl. Mag.* IX, 1906, pp. 408-412, G. F. HILL publishes some new medals by this sculptor, from the collection in the British Museum. He notes that the smaller medals without pearl borders are usually the earlier, and explains the inscription "Cassan Ciaussi" found on the medal bearing the turbaned head of an Oriental, as equivalent to *Hassan Chawush*, the latter title being the Turkish for herald or pursuivant. This Hassan was perhaps the envoy who concluded the alliance between Paul IV and the Sultan in 1556, the date of the medal. The article includes further identifications and biographical notes regarding Pastorino's sitters.

**ST. MARY BOURNE, HAMPSHIRE. — A Norman Font.** — A fine Norman font of the twelfth century at St. Mary Bourne is described and illustrated by ETHEL MABEY in *Reliq.* XII, 1906, pp. 279-281 (5 figs.).



Among the decorations are doves drinking from a vase, vine branches with grapes, a sheaf of wheat, and an Anglo-Norman arcade.

**TISBURY. — A Mediaeval Grange.** — At Place Farm, Tisbury, Wiltshire, is still to be seen an excellent example of a mediaeval farm, once the property of the Abbey of Shaftesbury. The gateways are but little changed since the fifteenth century. The house and stables have been adapted to modern conditions, but the great tithe barn has been scarcely altered save by adding four doorways. (E. TOWRY WHITE, *Reliq.* XIII, 1907, pp. 57-59; 3 figs.)

**YORK. — Romano-British Christian Burial.** — In *Reliq.* XII, 1906, pp. 207-208 (fig.), is reprinted from the *Annual Report of the Council of the Yorkshire Philosophical Society* for 1901 an account of the discovery in 1901 at York of a Roman stone coffin, containing the bones of a young woman who had been buried with her ornaments. Among these was a bone slip, cut out so as to leave the letters (sor)O(r) AVE VIVAS IN DEO. The inscription proves that the girl was a Christian. The stone coffin was uninscribed and very rough.

### AFRICA

**CARTHAGE. — A Christian Cemetery.** — At a place called Mcidfa, near Carthage, a Christian cemetery has been excavated by Father DELATTRE, whose report appears in *C. R. Acad. Insc.* 1906, pp. 422-431. Nearly eighteen hundred epitaphs, chiefly fragmentary, have been found already, many of early date, and some engraved on the reverse of pagan *tituli*. Among the few sarcophagi is one of a child which bears a relief representing Eros, one of whom is nearly concealed by a huge mask representing Silenus. In one inscription the words *eripuit pestis* may well refer to the great pestilence of 252 A.D. A. HÉRON DE VILLEFOSSE, in presenting this report (*Ibid.* pp. 405-406), pointed out analogous representations, and commented on the pagan epitaph of *M. Val(erius) Petao [S] alae Gemellianae*. The letters [S] perhaps stand for *immunis*, but it is very rare to find these privileged soldiers taken from auxiliary troops. *Ibid.* pp. 444-445, R. CAGNAT suggests that [S] stands for *sesquiplaris*, a soldier receiving one and one-half times the usual pay (Vegetius, II, 7).

**A Byzantine Seal.** — In December, 1905, a Byzantine lead seal was discovered of the series belonging to the ex-prefect Paulus. One side presents a very complicated monogram of Θεοτόκε βοήθει; the other reads: + Παύλου | ἀποεπ|άρχων. (*B. Soc. Ant. Fr.* 1906, p. 134.)

**A Lead Seal of Bishop Fortunius.** — A lead seal, recently found at Carthage, bears upon its two faces the inscriptions *Fortunio ep̄s* and *prima regio*. Fortunius was bishop of Carthage in the seventh century and took part in the council of 655 A.D. The words *prima regio* confirm the interpretation *regio sexta*, given to RG | VI found on another seal of his, now lost. The *regiones* were divisions of the diocese, like those existing at Rome, and there were probably seven in Carthage as at Rome. Many of them are mentioned in the acts of councils and inscriptions, but hitherto no mention of the first region was known. (A. HÉRON DE VILLEFOSSE, *C. R. Acad. Insc.* 1906, p. 121.)

**HADRUMETUM. — The Christian Catacombs.** — The report of the French exploration of the catacombs of Hadrumetum (*A. J. A.* 1906, pp.



123, 374) is continued by Abbé LEYNAUD in *C. R. Acad. Insc.* 1906, pp. 298-303 (fig.). Numerous galleries have been opened containing about five hundred *loculi*, and yielding many fragmentary inscriptions painted or scratched on the limestone. Among other objects found is a small lamp with the image of a fish encircled by a palm branch. The most important discovery was a sarcophagus with a mosaic cover, bearing the inscription *T. E. D. qui | et Evasius | dor. in pace*. Two African saints bear this name. It is regarded by Father Delattre as the oldest sepulchral mosaic found in Africa. *Ibid.* pp. 483-484, A. HÉRON DE VILLEFOSSE reports the discovery of a large and well-preserved gallery with branches and a light-well. A number of Greek and Latin inscriptions from Hadrumetum are published by O. MARUCCHI in *N. Bull. Arch. Crist.* 1906, pp. 177-178.

**LIBYA.**—**An Unusual Menas-Ampulla.**—Among the discoveries made in 1905 by C. M. Kaufmann on the site of the ancient sanctuary of St. Menas in the Libyan desert, as described by A. DE WAAL in *Röm. Quart.* 1906, pp. 82-86, is an ampulla with the usual figure of St. Menas between two camels on the front, while the reverse presents a female figure bound to a cross-shaped post, nude to the waist, with a bull on either side and a lion and a bear crouching at her feet. WILPERT, *ibid.* pp. 86-92, interprets the figure as St. Thecla bound to a stake, as was usual when Christians were condemned *ad bestias*, and surrounded by the beasts which, according to her *Acta*, when summoned by her persecutor, Alexander, to devour her, fawned upon her instead.

**SBEITLA.**—**A Lamp Manufactory.**—M. Denian, of Sidi-Nacem Allah, in the region of Sbeitla in Tunis, has found on his property the débris of a lamp-maker's establishment, consisting of fragments, Christian lamps in terra-cotta, and moulds for making them. The lamps found are nearly all defective and probably purposely cast aside. The moulds are in plaster, and of two types, for the upper and lower sides of the lamps. The subjects are not unusual. M. Denian is preparing a monograph on his discovery. (P. MONCEAUX, *B. Soc. Ant. Fr.* 1906, pp. 122-123.)

**UPPENNA.**—**Christian Inscriptions.**—On the site of the Christian basilica four kilometers south of Uppenna, were found the following four inscriptions, published in *N. Bull. Arch. Crist.* 1906, pp. 175-178, by O. MARUCCHI. The first is in mosaic and surrounds a cross with a lamb and palm on either side: *Hec sunt nomina martirum Petrus | Paulus Saturninus presbyter | idem* (a number of names follow) *passi die | nonas Augustas Depositi VI idu[s] Nobembres Gloria in escel[s]is Deo et in tera pacs | omnibus*. It is a record of relics rather than of the actual burial of martyrs. The second is fragmentary, inscribed on a wall: . . . *tatis . suae . beatissimis . martyribus*. The third and fourth refer to local bishops: *Honor[ius epi]scopus | vixit annis XC | Depos[itu]s sub | die VIII icus | Augustas, and Balerio[us] episcopus vixit | annis LXXXII | Depositu[s] | die VIII Kal | Octobres*. Three other epitaphs of less interest are recorded.

## UNITED STATES

**CASSONE PANELS IN AMERICAN COLLECTIONS.**—The publication of cassone panels by WILLIAM RANKIN and F. J. MATHER begins in *Burl. Mag.* IX, 1906, pp. 288–291, with a catalogue of the panels and salvers to be published, and a description and reproduction of the best of the series, the Botticelli “Lucretia,” formerly in the Ashburnham collection, now in the possession of Mrs. Gardner in Boston. The action takes place in an open piazza surrounded by colonades adorned with statues and sculptured scenes. In the colonade to the left, Tarquin threatens Lucretia with his sword, and in that to the right she is seen staggering forth from the palace. The central scene shows her lying on a couch in death, with Roman warriors swearing vengeance around her. Mather dates the panel about 1500. *Ibid.* X, pp. 67–68, the two panels by Pesellino in Mrs. Gardner’s collection are the subject of a description based on Weisbach’s “Francesco Pesellino und die Romantik der Renaissance.” The panels depict the six Petrarchan “Triumphs”; Love, Charity, and Death on one, and Fame, Time, and Eternity on the other. There is reason to suppose that they are copies of actual pageants. The panels date from slightly before 1450.

**BOSTON.**—**Acquisitions of the Museum of Fine Arts.**—The Boston museum has recently acquired from the Ross Gift the “Apotheosis of a Poet” by G. B. Tiepolo and the “Portrait of Arnould d’Andilly” by Philippe de Champaigne. (*B. Mus. F. A.* IV, 1906, pp. 35–36; 2 figs.)

**CAMBRIDGE.**—**Acquisitions of the Germanic Museum.**—The King of Saxony has presented to the Germanic Museum a cast of the pulpit in the church of Wechselburg, Saxony, an important example of German Romanesque work of the early thirteenth century. The Museum has bought casts of the large Crucifixion in the same church, and of the portal of the Cathedral of Augsburg. With these large pieces in place the available space in the Museum is entirely occupied, and the need of a new building becomes increasingly apparent. (*Boston Evening Transcript*, Dec. 29, 1906.)

**NEW YORK.**—**THE METROPOLITAN MUSEUM.**—**Recent Additions.**—Among the paintings recently acquired by gift or purchase are the following: a “Portrait of a Man” by Hans Holbein (Fig. 12), dated 1517, and possibly representing the painter’s brother, Ambrose (*B. Metr. Mus.* I, 1906, pp. 152–153; fig.; *Burl. Mag.* X, 1906, pp. 52–53; plate); a “Neptune” by Van Dyck, formerly ascribed to Rubens (*B. Metr. Mus.* I, 1906, p. 153). In *B. Metr. Mus.* I, 1906, pp. 164–165, R. E. F. describes: (1) A Madonna and Child, attributed to Pisanello, but more probably an example of the early Milanese school, and possibly not purely Italian: (2) A Madonna and Child, enthroned between St. John the Baptist and St. John the Evangelist by Francesco Pesellino. It shows strongly the influence of Masaccio. (3) A small picture by Giovanni di Paolo, representing blessed souls received by angels in Paradise. It is an exceedingly good example of his work, and like the similar painting in Siena, shows the influence of Fra Angelico. *Ibid.* pp. 162–163, R. E. F. discusses briefly the value of Rembrandt’s Sybil, recently loaned to the Museum by Mr. Theodore Davis. A number of drawings of the Italian, Flemish, Dutch, French, and English Schools

have been recently added. Noteworthy are a drawing by Rembrandt, representing Tobias and Sara delivered from Asmodeus, and one by Jacob Jordaens, of which the subject is not clear, though it may be the Sacrifice

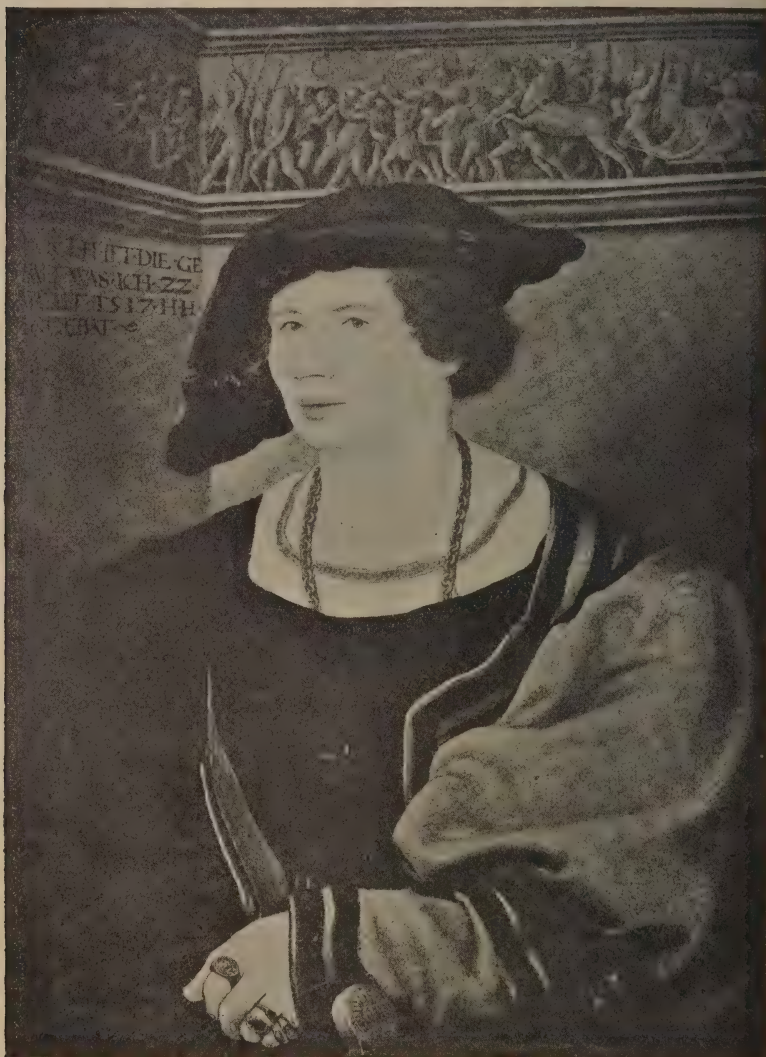


FIGURE 12.—PORTRAIT BY HOLBEIN, METROPOLITAN MUSEUM, NEW YORK.

at Lystra. Both are characteristic works. (*Ibid.* pp. 160-162; 2 figs.) A recent purchase includes four excellent specimens of gargoyles of the French Gothic period. Two are lions, one a variety of griffin, and the



fourth seems to be a combination of ape and devil. (M. McL, *Ibid.* 1906, pp. 165-166.)

**A Collection of Carved Wood-work.**—The Metropolitan Museum has recently placed on exhibition an important collection of carved wood-work and furniture, divided into four groups, Gothic, Renaissance, German Renaissance, and French eighteenth century. The Gothic group includes buffets, chest fronts, a painted reredos and Pietà, a double choir-stall, and ten statues on pedestals and brackets. These latter works are of special interest from their beauty and excellent preservation. In the Renaissance groups are French cabinets and chests, two Italian marriage coffers, and two large German cabinets. The later French group includes eight pilaster fronts from designs by Salembier, formerly in the Lelong Collection, the gift of Mr. J. P. Morgan, and three large Louis XIV panels of French oak, formerly in the Bibliothèque Royal. (*B. Metr. Mus.* I, 1906, pp. 127-128.)

**Flemish Tapestries.**—In *B. Metr. Mus.* I, 1906, pp. 140-142 (fig.), C. H. describes briefly five large Brussels tapestries of the middle of the seventeenth century with scenes from the story of Antony and Cleopatra. It is known that Rubens furnished cartoons for tapestries on this subject, and these pieces bear evidence of being from his designs. They were formerly in the possession of the Barberini family, and later belonged to King Ludwig of Bavaria. With other tapestries they were bequeathed to the Museum in 1892 by Mrs. Elizabeth U. Coles in memory of her son.

**Persian Enamelled Panels.**—Three fine panels consisting of 112 enamelled tiles have been bought by the Metropolitan Museum. They were made under Shah Abbas I (1587-1628). They represent scenes of festivity in the open air, and in two of them Persian ladies receive men in European dress. While the style shows Chinese influence, the sentiment is clearly Persian, and drawn from the court life of the period. (*B. B., B. Metr. Mus.* I, 1906, pp. 139-140; 3 figs.)

**PHILADELPHIA.**—**Proposal for a Museum of Art.**—Three well-known collectors of Philadelphia, J. C. Johnson, W. M. Elkins, and P. A. B. Widener, have offered their galleries to the city on condition that a museum be built to receive them. All three collections contain works both of the Renaissance and of modern schools, the Johnson paintings being well known, and the Widener collection important for its Renaissance sculptures. (*Chron. Arts*, 1906, p. 327.)

**New Pictures in the Johnson Collection.**—Recent additions to the Johnson collection are described by F. J. MATHER in *Burl. Mag.* IX, 1906, pp. 351-363. The earliest is an "Annunciation" in the style of Taddeo Gaddi which Mather attributes to Michelino. Another attribution is that of an unfinished panel of "Adam and Eve with their two Sons," to Fra Bartolomeo. Siena is represented by a predella with a Pietà and saints, by Bartolo di Fredi. A "Madonna and Child" by Vincenzo Foppa and a "Madonna with Donors" by Andrea Salario are already known. The best of the Italian additions to the collection is a signed "Madonna and Child" by Giovanni Bellini with the emaciated hands and artless attitude of the Child which is seen in Dr. Frizzoni's Madonna. The picture is much repainted. Of the Spanish School there is a dramatic "Crucifixion" by El Greco and two companion portraits by Goya, long separated, of the tragedian Maiquez and his wife. Among the northern schools noteworthy additions



are an unidentified "Adoration of the Magi," the "Haybarn" (a peasant cutting hay in a barn, with his wife and boy near by), remarkable for its technical excellence in view of the fact that the signature "G. Metsu, 1648," shows that Metsu was only eighteen years old when he painted the picture; a "Crucifixion" attributed to Bartholomaeus Bruyn, and a male portrait attributed to Holbein the Younger. The well-known panel of Hubert Van Eyck, "St. Francis receiving the Stigmata," is in this article reproduced for the first time in its original form, a recent cleaning having revealed a later addition above. ROGER FRY (*ibid.* p. 363) adds a note on the Bellini Madonna, dating it about 1460, and pointing out that the flaking off of paint shows that the sky had been altered by the painter to suit the temper of the picture, from a pure blue to a dull indigo and orange-gray. H. P. HORNE (*ibid.* pp. 425-426) calls attention to an item in the deed of dissolution of partnership between Fra Bartolommeo and Mariotto Albertinelli, dated Jan. 5, 1512, which mentions "a little picture sketched out by the hand of Fra Bartolommeo in which is an Adam seated and an Eve standing upright, nearly half a braccio [in height]." This agrees with the height (12 in.) of Mr. Johnson's "Adam and Eve" (a braccio being about 23 in.), determines the date, and confirms Mather's attribution. C. RICKETTS (*ibid.* p. 426) believes that the "St. Francis receiving the Stigmata" is a copy of the Hubert Van Eyck in Turin, and that the Holbein portrait is a modern forgery. These criticisms are answered by MATHER, *ibid.* X, 1906, p. 138.

## AMERICAN ARCHAEOLOGY

### THE INTERNATIONAL CONGRESS OF AMERICANISTS.—

The fifteenth Congress of Americanists was held Sept. 10-15, 1906, at Quebec, Canada, under the Presidency of Dr. Robert Bell.

Among the papers presented were the following, dealing with the archaeological aspects of research in America. The numbers given correspond to those prefixed to the papers in the programme of the meetings.—(1) Rev. A. E. JONES, S.J., Archiviste, Montreal: 'The Topography of Huronia. Identification of the Sites of Huron and Petun Villages, at the Time of the Recollet and Jesuit Missions, 1615-50.' The author has made a study in detail of the topography of the Lake Simcoe-Georgian Bay territory of Ontario, drained by the Severn River.—(12) FRANZ BOAS, New York: 'Ethnological Problems in Canada.' As an aid to their solution "archaeological investigation is required in order to determine the ancient distribution of types of culture." Such inquiry is especially necessary in the extreme northwestern Arctic region for fixing the influence of the Indian and Asiatic cultures upon the western Eskimo. There is need also of a study of the prehistoric culture of the northern part of the north Pacific coast, and an investigation of the limits in this direction of the distribution of pottery.—(16) WALTER HOUGH, Washington: 'Distribution of the Ancient Population on the Gila-Salt River in New Mexico and Arizona.' The paper discusses the pueblos, caves, and cliff-dwellings of the southern slope of the Pueblo Region, so-called, with special reference to the work of the Gates Expedition under the auspices of the United States National Museum at Washington.—(52) LEOPOLDO BATRES, City of Mexico: 'Excavations in Teotihuacan.' The paper was an account

of the excavations undertaken in 1905 by the author under the initiative of General President Diaz. The work upon the "Pyramid of the Sun," and the stairways, walls, sculptures, and human remains from this pyramid were described. — (88) EDWARD SELER, Berlin: 'Two Specimens from the Collection Sologuren, Oaxaca.' — (69) 'On the Monuments of Huilo-cintla, Vera Cruz.' — (70) 'Studies in the Ruins of Yucatan.' — (73) 'On the Reliefs of the Temple of Tepoztlan in the State of Morelos.' Illustrations of landscapes, ruins, and reliefs, including some representations of acts of self-torture, were shown by Dr. Seler, who was on his way to Mexico to pursue further explorations. — (49) W. LEHMANN, Berlin: 'Die Altmexicanischen Mosaiken des Berliner Museums für Völkerkunde.' Read by Dr. Seler. — (56) Miss A. BRETON, England: 'A Note on Xochicalco.' — (62) 'The Wall-Paintings at Chichen Itza.' The papers were read and the reproductions of the paintings were exhibited by Dr. A. M. Tozzer of Harvard University. These reproductions, works both of skill and understanding, are now the property of the Peabody Museum at Cambridge, Mass. — (13) ALFRED M. TOZZER, Cambridge: 'Some Survivals of Ancient Forms of Culture among the Mayas of Yucatan and the Lacandonnes of Chiapas.' The modern beliefs and customs in connection with certain vases, parts of vases, and figures, are clearly survivals of those mentioned by early travellers, and shed light on the part played by such objects in prehistoric times. — (51) GEORGE B. GORDON, Philadelphia: 'The Serpent Motive in the Ancient Art of Central America and of India.' — (36) GEORGE GRANT MACCURDY, New Haven: 'The Armadillo in the Ancient Art of Chiriqui.' Both of these papers treated of the conventionalization of the representation of a typical animal; the progress from the realistic and obvious to the simplified and non-suggestive forms was in general assumed. — (68) LEÓN LEEJAL and ERIC BOMAN, Paris: 'La Question Calchaquie.' Read by the former, the delegate of the French Government to the Congress. This paper was a long discussion leading to the conclusion that the common assumption of the independent origin of the Argentine Calchaqui culture is less likely to be true than the theory that this civilization is closely connected with that known as the "Ando-Peruvian." — (10) ALPHONSE GAGNON, Quebec: 'Origine de la Civilisation de l'Amérique Pré-colombienne.' The author saw influences at work in this civilization which might be referred to India or to Chaldaea. — (17) ALES HRDLICKA, Washington: 'A Résumé, from the Standpoint of Physical Anthropology of the Various Skeletal Remains that suggest, or are claimed to represent an Early Man on this Continent.' A clear exposition, but quite negative in its presentation of any conclusive evidence of man's presence in America in glacial or pre-glacial times. The skull discovered in the autumn of 1906 in the Valley of the Missouri River, which is claimed to represent a very early stage in cranial development, was of course unknown to Dr. Hrdlicka. (45) GEORGE L. KUNZ, New York: 'On the Heber P. Bishop Collection of Jade and its Catalogue.' The paper (read by Dr. C. Peabody) also considered the question of the identity of jade and "chalchihuitl" in the Pueblo, Mexican, and Central American provinces. Among the publications distributed at the Congress special mention may be made of the Archaeological Report of Ontario for 1905 compiled under the direction of Mr. DAVID BOYLE of the Provincial Museum at Toronto. It contains a note-

worthy article by Mr. W. J. WURTEMBERG on 'Bone and Horn Harpoon Heads of the Ontario Indians.' These furnish interesting comparisons with the well-known reindeer and stag-horn harpoons of the late palaeolithic and transitional periods in European prehistoric archaeology. The next meeting of the Congress is expected to take place in Vienna in 1908. (CHARLES PEABODY.)

**DOUGLAS COUNTY, NEBRASKA.**—Remains of Primitive Man.—Excavations by Mr. R. F. Gilder in a burial mound on a hill rising above the Missouri River in Douglas County, Nebraska, have brought to light very early human remains. The discoveries are discussed in *Putnam's Monthly*, January, 1907, by R. F. GILDER (pp. 407-409), H. B. WARD (pp. 410-413), and E. H. BARBOUR (pp. 413-415, 502-503). Before Nov. 17, 1906, portions of nine crania and skeletons were discovered, five being at a lower level and four at a higher. The cross-section of the mound shows: (1) vegetable mould, depth 6 in.; (2) loess, depth 3 ft. 6 in. in the middle; (3) earth and ashes, depth 4 ft. 5 in.; (4) loess, being the formation of the top of the hill on which the mound stands. The more primitive remains were found in this stratum. Professor Ward says: "All in all the skeletons of the lower layer show many points in common with primitive types of the human race. . . . The skulls of the upper layer are very likely from Indian tribes . . . but they cannot, without undue violence, be thrown into the same group with those of the lower layer." At the end of his postscript (p. 503) Professor Barbour writes: "there need be no hesitancy in pronouncing this Glacial or Loess Man." This discovery is also discussed in the *Century Magazine*, January, 1907, pp. 371-375, by H. F. OSBORN. The type of cranium of the "Nebraska Man" is more recent by far than that of Neanderthal or possibly than that of the early neolithic man in Europe. It is certainly very primitive however, and "tends to increase, rather than diminish the probability of the early advent of Man in America." See also *Am. Anthr.*, VIII, 1906, p. 734, *Science*, Oct. 27, 1906, the *Omaha World-Herald*, Oct. 21, 1906. Professor Ward also presented the subject to the American Anthropological Association at its meeting in New York, Dec. 31, 1906.

**GREEN LAKE, MINNESOTA.**—Excavations of a Mound.—In *Rec. Past*, V, 1906, pp. 271-281 (12 figs.), HORATIO GATES describes a group of mounds near Green Lake, Minnesota, and the excavation of one of them. In the centre were remains of a skeleton. The body had apparently been laid due north and south, with the face to the east. Some remains of stone weapons and fragments of coarse pottery were also found.

**JALAPA, VERA CRUZ.**—An Ancient Megalith.—In *Am. Anthr.* VIII, 1906, pp. 633-639 (plate), J. WALTER FEWKES describes an ancient megalith now in Jalapa, Vera Cruz, Mexico, but perhaps originally from Tuxpan. On it are carved two figures, one representing a priest performing a rite of blood-letting from the tongue, the other a zoomorphic personation of a supernatural being. Both represent the same god, for the priest is impersonating the great god, Quetzalcoatl.

**MONTEZUMA, ILLINOIS.**—The McEvers Mounds.—In *Rec. Past*, VI, 1907, pp. 21-27 (2 figs.), CLARA KERN BAYLISS describes the excavation of eight mounds near Montezuma, Pike County, Illinois. No. 1 was 24 ft. high and 130 ft. in diameter. In Nos. 1 and 5 were found

remains of large wooden cists 15 ft. by 7 ft. by 20 in. and 14 ft. by 12 ft. by 2½ ft. respectively, built on the original surface of the ground. On a portion of the floor of the cist of No. 1 lay 1259 leaf-shaped blades of chert, and upon this a burial had been made. Other promiscuous burials in the same cist were accompanied by numerous bone perforators. The cist in No. 5 contained few objects. In all the mounds human remains were found, sometimes accompanied by shells, bone implements, and potsherds. Secondary burial is suggested as accounting for the bundled and disconnected remains found in these mounds. (See also *A.J.A.* IX, 1905, p. 388.)

**PAJARITO PARK.**—**The Cliff-dwellings.**—The ruins in Pajarito Park (see *supra*, pp. 42–46) are also briefly described, and their growing accessibility emphasized by H. H. HARRIS in *Rec. Past*, V, 1906, pp. 291–295 (4 figs.).

**ROSS COUNTY, OHIO.**—**A Prehistoric Village.**—In *Rec. Past*, V, 1906, pp. 303–313, 342–352 (18 figs.), WILLIAM C. MILLS describes in detail the results of three campaigns in the Baum Prehistoric Village, near Bourneville, Ross County, Ohio. The excavations brought to light 49 tepee sites, 127 burials, and 234 subterranean storehouses, which were also used as refuse pits. The burials of each family were made close to its tepee, and in general the bodies were simply placed in open graves with their implements and ornaments. The people of the village were agricultural, but secured the meat by hunting, as was shown by the great number of bones from deer and wild turkeys. The culture is essentially identical with that found at Gartner Village on the Scioto, and at Fort Ancient on the Miami. The presence of copper, ocean shells, and mica shows the existence of inter-tribal trade. Nothing was found showing acquaintance with Europeans.



## ABBREVIATIONS

*Abh.*: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Ant.*: American Antiquarian. *Am. Anthr.*: American Anthropologist. *Am. Archit.*: American Architect. *A.J.A.*: American Journal of Archaeology. *A. J. Num.*: American Journal of Numismatics. *A. J. Sem. Lang.*: American Journal of Semitic Languages and Literature. *Ami d. Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Anz. Schw. Alt.*: Anzeiger für Schweizerische Altertumskunde. *Arch. Ael.*: Archaeologia Aeliana. *Arch. Anz.*: Archäologischer Anzeiger. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Arch. Stor. Lomb.*: Archivio Storico Lombardo. *Arch. Stor. Nap.*: Archivio Storico Provincie Napolitane. *Arch. Stor. Patr.*: Archivio della r. società romana di storia patria. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. k. d. Archaeol. Instituts, Athen. Abt.

*Beitr. Assy.*: Beiträge zur Assyriologie. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World*: The Biblical World. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *Boll. Art.*: Bollettino d' Arte. *Boll. Num.*: Bollettino di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B. S. A.*: Annual of the British School at Athens. *B. S. R.*: Papers of the British School at Rome. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B. C. H.*: Bulletin de Correspondance Hellénique. *B. Hist. Lyon.*: Bulletin historique du Diocèse de Lyon. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. Num.*: Bulletin de Numismatique. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *B. Soc. Anthr.*: Bulletin de la Société d'Anthropologie de Paris. *B. Soc. Yonne.*: Bulletin de la Société des Sciences historiques et naturelles de l'Yonne. *B. Mon.*: Bulletin Monumental. *B. Arch. Stor. Dal.*: Bullettino di Archeologia e Storia Dalmata. *B. Com. Rom.*: Bullettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bullettino di Archeologia Cristiana. *B. Pal. It.*: Bullettino di Paleontologia Italiana. *Burl. Gaz.*: Burlington Gazette. *Burl. Mag.*: Burlington Magazine. *Byz. Z.*: Byzantinische Zeitschrift.

*Chron. Arts.*: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C. I. A.*: Corpus Inscriptionum Atticarum. *C. I. G.*: Corpus Inscriptionum Graecarum. *C. I. L.*: Corpus Inscriptionum Latinarum. *C. I. S.*: Corpus Inscriptionum Semiticarum.

*'Eφ. 'Αρχ.*: 'Εφημερίς 'Αρχαιολογική. *Eph. Ep.*: Ephemeris Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times*: The Expository Times.

*Fundb. Schwab.*: Fundberichte aus Schwaben, herausgegeben vom württembergischen anthropologischen Verein.

*Gaz. B.-A.*: Gazette des Beaux-Arts. *G. D. I.*: Sammlung der griechischen Dialekt-Inschriften.

*I. G.*: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A. J. A.* IX, 1905, pp. 96-97). *I. G. A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Arg.*: Inscriptiones Graecae Argolidis. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sept.*: Inscriptiones Graeciae Septentrionalis. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

*Jb. Arch. I.*: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Kunsth. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jh. Oest. Arch. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J. A. O. S.*: Journal of American Oriental Society. *J. Anth. Inst.*: Journal of the Anthropological Institute of Great Britain and Ireland. *J. B. Archaeol.*:

Journal of the British Archaeological Association. *J. B. Archit.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J. H. S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: *Διέθνῃς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας*, Journal international d'archéologie numismatique (Athens). *J. T. Vict. Inst.*: Journal of Transactions of the Victoria Institute.

*Kb. Gesamtver.*: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kb. Wd. Z. Ges. K.*: Korrespondenzblatt der Westdeutschen Zeitschrift für Geschichte und Kunst. *Klio*: Klio: Beiträge zur alten Geschichte. *Kunstchr.*: Kunstchronik.

*Mél. Arch. Hist.*: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. C.-Comm.*: Mitteilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palestina Vereins. *Mitt. Nassau*: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Piot*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot). *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München.

*N. D. Alt.*: Nachrichten über deutsche Altertumsfunde. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuova Bullettino di Archeologia cristiana.

*Or. Lit.*: Orientalistische Literaturzeitung. *Or. Lux*: Ex. Oriente Lux.

*Pal. Ex. Fund.*: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά*: *Πρακτικά τῆς ἐν Αθήναις ἀρχαιολογικῆς ἐταιρείας*. *Proc. Soc. Ant.*: Proceedings of the Society of Antiquaries.

*Rass. d'Arte*: Rassegna d'Arte. *Rec. Past*: Records of the Past. *R. Tr. Ég. Assyr.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociacion artistico-arqueologica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos, Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Ép.*: Revue Épigraphique. *R. Ét. Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Hist. Rel.*: Revue de l'Histoire des Religions. *R. Num.*: Revue Numismatique. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Sém.*: Revue Sémitique. *R. Suisse Num.*: Revue Suisse de Numismatique. *Rh. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm.-Germ. Forsch.*: Bericht über die Fortschritte der Römisch-Germanischen Forschung. *Röm. Mitt.*: Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

*Sächs. Ges.*: Sächsische Gesellschaft (Leipsic). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

*Voss. Ztg.*: Vossische Zeitung.

*W. kl. Phil.*: Wochenschrift für klassische Philologie.

*Z. D. Pal. V.*: Zeitschrift des Deutschen Palestina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für alttestamentliche Wissenschaft. *Z. Assyr.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mün. Alt.*: Zeitschrift des Münchener Altertumsvereins. *Z. Num.*: Zeitschrift für Numismatik.





FRONT OF AMPHORA IN PRINCETON MUSEUM







BACK OF AMPHORA IN PRINCETON MUSEUM



THE "ARMING OF AN EPHEBE" ON A PRINCETON VASE

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[PLATES X, XI]

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NOTWITHSTANDING the apparent antiquity of the Athenian *ἐφηβεία*, descriptions of it or allusions to it in Greek writers, or illustrations of it on Greek monuments rarely antedate the middle of the fourth century. This is especially true of the literary sources. Our present guide with reference to the ephebic discipline is the lately recovered *Constitution of Athens* of Aristotle, written between 328 and 325 B.C.<sup>1</sup> The very word *ἐφηβος*, if we are to believe Girard's article on *ephebi* in *D. & S., Dict. Ant.*, is not used by writers of the fifth century, the concept apparently being expressed by *νεώτατοι* in Thucydides and Aristophanes.

The monumental material is also almost entirely later than the fifth century. Our earliest inscriptions referring to ephebes fall in the latter half of the fourth century, unless we include in that category the epitaph on the stele of Dexileos, the twenty-year-old knight who fell at Corinth in 394 B.C. There are, however, two vases of the black-figured and red-figured style respectively, which form exceptions to the generally late date of ephebic monuments and help to illustrate the institution as it was in the fifth, and even the sixth century. The first is an early black-figured Attic amphora, and the second a red-figured vase in the Hermitage at St. Petersburg, both described and reproduced by Conze.<sup>2</sup> The black-figured amphora represents a young man facing to the right, clad in crested helmet and himation, with his shield behind him, resting against his

<sup>1</sup> Ed. Sandys; Introd. p. xxxix.

<sup>2</sup> *Ann. d. Inst.* 1868, pp. 264-267, pls. H and I.



legs. He is pouring a libation over an altar-fire in the presence of an old man who wears the long chiton and himation, and stands with right hand raised, grasping a sceptre in his left. Brunn and Conze saw in the scene an ephebe taking the oath in the sanctuary of Aglauros, the formula of which is preserved to us by Pollux and Stobaeus.<sup>1</sup> The red-figured vase in St. Petersburg is reproduced in Girard's article (Fig. 2677). It should date, according to the description of it given by Conze, about 450 B.C. An ephebe, facing left, equipped with spear and shield, and draped with the himation,<sup>2</sup> extends his right hand over an altar. An old man on the left of the altar holds out his right hand toward the youth in similar fashion, administering the oath. Behind the ephebe, to the right, stands a Victory holding his helmet. The old man, according to Girard, personifies the *βουλή*, before whom or whose representatives the oath was taken.

We have no literary evidence for the ephebic discipline in the period represented by these vases, but in the descriptions of later writers elements may doubtless be found which belonged to the epheby in its earliest stage. Aristotle's description occupies chapter 42 of the *Constitution of Athens*. We learn from this that the appearance of the ephebes before their respective *δημόται* was merely for the purpose of registration, and was attended with no ceremony. This was followed by the *δοκιμασία*, or examination before the Council. After the ephebes had passed this test, their fathers, voting by tribes, chose three tribesmen over forty years of age, from whom the people selected a *σωφρονιστὴς ἐφήβων* for each tribe, and then from the whole body of citizens there was elected the general director of all the ephebes or *κοσμητὴς*. Under the leadership of *σωφρονισταί* and *κοσμητὴς* the youths made the rounds of the sanctuaries (*τὰ ἱερὰ περιήλθον*), at which time they probably took the oath in the cave of Aglauros, and then departed for the Peiraeus, where they acted as garrisons, some in Munichia,

<sup>1</sup> Pollux, VIII, 105. Stobaeus, *Florileg.* 43, 48. Girard doubts the correctness of this interpretation, but gives no reasons, and the scene seems to me to be an earlier version of the oath-taking pictured on the red-figured vase.

<sup>2</sup> Conze says chlamys, but the garment has the oblong shape of the himation and is draped like it, while it does not in the least suggest a chlamys.

others in Acte. Their garrison duty, however, was in the nature of a training school rather than real military service, and this passage in the description is followed immediately by a list of their instructors and of their military exercises, and a description of their mode of living. The formal presentation of arms to the ephebes did not occur until their year in the Peiraeus was finished. At this time, "after having displayed," says Aristotle, "at a public assembly in the theatre, their prowess in arms, and after having received from the city a shield and a spear, they patrol the country and spend their time in the fortified posts. For two years they do guard duty, costumed in the chlamys and exempt from all public obligations." At the end of the second year, at the age of twenty, the ephebe took his place among the citizens.

We see from the above account that as the oath preceded the ephebe's first year, so the formal presentation of arms opened the second; consequently, the helmet, shield, and spear which form the accoutrement of the ephebes who are taking the oath in our two vase-paintings are either put in for artistic effect, or are the arms used by the ephebe in his lessons in warfare. We must remember, however, that a different arrangement may have existed a hundred or a hundred and fifty years before Aristotle. This suggests the query: how old is the epheby, and how much of Aristotle's description may be regarded as true for its earliest period?

The first question has never been definitely answered. Girard, who is disposed to be conservative, admits that it may have arisen before 500 B.C., and in fact there is no evidence against so early a date, while the military training of the youth, in some form or other, was obviously one of the first needs of an early state. The divinities invoked in the ephebic oath are of remote antiquity, and the black-figured amphora published by Conze may be regarded, it seems to me, as evidence of the existence of the ephebic discipline at least as early as 550 B.C. Now, of the customs recorded by Aristotle, the oath certainly belongs to the epheby in its earliest form. The other ceremony which seems to stand out in the description as an original element, is the public presentation of arms to the ephebe, with which his second year commenced. It is, in fact, the obvious

culmination of the training of young soldiers for the state service, and is probably to be classed with the oath as one of the ceremonies which always attended the transformation of the Athenian youth into the Athenian citizen.

In the Princeton Art Museum there is an early black-figured Attic amphora (Fig. 1),<sup>1</sup> which is decorated with a scene portraying, in my opinion, this arming ceremony as it existed in the sixth century. On the front (PLATE X) we see an ephebe, facing right, with left shoulder draped in himation, standing between two old men dressed in long tunic and himation, each holding a spear, while the one facing the youth holds out the spear in his right hand toward him.<sup>2</sup> To the right a youth, perhaps the ephebe's squire, reins the horse on which he is mounted into position before a third old man, who also holds a spear in his right hand, but rests it on the ground instead of presenting it.



FIGURE 1.

He, too, is dressed in long tunic and himation, and is accompanied by another old man in similar but somewhat plainer costume. The back of the vase (PLATE XI) is decorated with one of those representations of the "Departure of Warriors" which are very common on these amphorae. It is possible to see the ephebe and his squire in the two young men in the centre of the picture, but inasmuch as there is no necessary connection between the front and back of a vase, the complementary character of the departure scene is hardly to be insisted upon.

The inscriptions were blurred in the burning of the vase, and are illegible. They are scarcely of importance in determining the meaning of the scene, as in most representations of this kind on black-figured vases the names written beside

<sup>1</sup> The panel is  $10\frac{1}{8}$  in. by  $14\frac{3}{8}$  in. In the reproduction, hatchings denote purple. The early date of the vase is shown by its shape, and the absence of any indication of folds in the draperies.

<sup>2</sup> The spear in the hand of the old man behind the youth was intended by the artist to rest on the ground, but the lower part was blurred in burning.

the characters are meaningless decorative imitations. Thus all the inscriptions on the "departure" or "arming" scenes given by Gerhard (*Auserlesene Vasenbilder*, IV, pls. cclxiv, cclxvii, cclxx) are meaningless. Apparently the only inscribed black-figured vase in the British Museum which contains one of these representations is No. 306 in the Catalogue of Vases, Vol. II, and the inscription is there described as an imitation. Even if our letters originally spelled intelligible names, we may gather what they would have been from the individual names in No. 1657 of Furtwängler's Catalogue of the Vases in the Antiquarium at Berlin: Ἀγάνωρ, Δάπας (?), Χορῶ, Εὐμαχος, Ξάνθος (written beside a horse). This is the only scene of the kind which I have been able to find, whose inscriptions spelled real names, and in this case they are chosen at random, and do not affect the interpretation.

The inscriptions out of the way, the scene is readily interpreted. We have the arming of an ephebe before us, which lacks entirely the domestic atmosphere ordinarily surrounding such scenes, and usually emphasized by the presence of women. The dog is scarcely an argument to the contrary, since a dog often appears on black-figured vases in situations where he is not only not needed, but scarcely desirable, as in mythological scenes, and occasionally in representations of a public character, *e.g.* a chariot race.<sup>1</sup>

The ceremonial attitude of the figures, especially of the filleted old man to the right of the ephebe, indicates a public occasion, and I am therefore led to regard our painting as a representation of the public arming of the ephebes as it existed in the sixth century. The old man who hands the spear to the standing youth, represents the official delegated to perform the ceremony, the ephebe standing for the college as a whole.

The subject is almost unique in vases, but some paintings reproduced by Gerhard may be compared with it. One black-figured scene,<sup>2</sup> representing three fully armed young hop-

<sup>1</sup> Furtwängler, *Vasensammlung im Antiquarium*, Nos. 1685 B, 1688 A, 1691 A, 1903.

<sup>2</sup> *Auserl. Vasenbilder*, IV, pl. cclxii.



lites, facing whom, to the left, stands an old man, with another old man to the right of the warriors, may refer, as Gerhard says, to the arming ceremony. Gerhard's No. cclxiii represents a filleted old man facing right, and addressing two hoplites, behind whom stand two ephebes, with a third behind the old man, all in the attitude of spectators or auditors. The age of these hoplites, however, is uncertain, their faces being concealed by their shields.

The mounted youth to the right in our scene is, perhaps, better interpreted as the squire of the ephebe. The old man to the right, it will be noted, is not handing his spear to the squire, but rests it on the ground. We have, then, an ephebe cavalryman receiving his two spears, with his squire mounted on and holding his horse. We are nowhere expressly told that the corps of ephebes included cavalry, but indirect evidence shows that it did, the horsemen apparently being recruited from young men of wealth. Aristophanes speaks of the good work done by the cavalry of the νεώτατοι at Solygia.<sup>1</sup> The relief on the stele of Dexileos, who Girard<sup>2</sup> thinks was still an ephebe when he fell, depicts him as a horseman. It is interesting to note that the knights who pass in review before the committee of the βουλή on the Orvieto cylix<sup>3</sup> are all youths, and also that the petasos and chlamys, the characteristic dress of ephebes in the fourth century, is not only used on red-figured vases to costume Hermes, Theseus, travellers, and huntsmen, but regularly as the dress of horsemen. The ephebic uniform may thus have been generalized from the costume of the mounted members of the college.<sup>4</sup>

The earliest monument which uses the petasos and chlamys distinctively as the ephebic costume seems to be the stele of Dexileos. The red-figured vase with the ephebe taking the oath drapes him in the himation, agreeing thus with the

<sup>1</sup> *Knights*, 604 ff.

<sup>2</sup> *l.c.* p. 630, note 182.

<sup>3</sup> *Arch. Zeit.* 1880, pl. xv.

<sup>4</sup> The existence of a corps of cavalry in the college seems to be shown by the references to training in horsemanship in the ephebic inscriptions. Cf. *C.I.A.* II, 478, fragm. a. l. 20: "τῆς τε ἐν ὄπλοις καὶ ἱππικῆς ἀσκήσεως πολυφροντίσεως," fragm. c. l. 8: "ἐν ὄπλοις γυμνασίαν καὶ τὴν περὶ τὰ ἱππικὰ φιλοπονίαν," II, 479, l. 29: "τῆς ἐν τοῖς ἱππικοῖς [γυμνασίας]," II, 482, l. 21: "τῆς τῶν ἵππων γυμνασίας."

sixth century monuments, like our vase, and Conze's Attic amphora, where the ephebe is given the himation. The youthful cavalrymen in the long procession of warriors on the black-figured Castellani cylix, now in the British Museum,<sup>1</sup> have all the appearance of ephebes, and wear the himation without head-covering. Altogether, it seems that the distinctive use of the petasos and chlamys arose in the fourth century, and that the ἐφηβεία was not distinguished by a particular costume in the earlier period.

Aristotle says : λαβόντες ἀσπίδα καὶ δόρυ παρὰ τῆς πόλεως. No shield appears in our painting, inasmuch as the shield, at least in the fourth and fifth centuries, and doubtless earlier, was not a regular part of the cavalry equipment.<sup>2</sup> This accounts for the use of ἀσπίδες to distinguish hoplites from the cavalry.

It is to be regretted that the interpretation of so interesting a monument cannot be supported with literary evidence, showing the existence of the arming ceremony in the period of the early black-figured vases. In my opinion, however, the scene itself is ample proof. It is certainly the arming of a youth, and it differs vastly in its formal tone from the ordinary arming scenes, whose domestic character is felt at once. The vase should be classed, I think, with that other black-figured amphora published by Conze, as well as the vase in Gerhard's *Auserl. Vasenbilder*, which was cited above, as illustrating, in their sixth century aspect, two elements, the ceremonies of the oath and of the arming, which reappear in the ephebic discipline of the fourth century.

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<sup>1</sup> *Cat. Vases Brit. Mus.*, II, No. 426. Figured in *Mon. d. Ist.* IX, pls. 9-11.

<sup>2</sup> Martin in *D. & S., Dict. Ant.*, III, p. 766.

AN UNPUBLISHED AMPHORA AND AN EYE CYLIX  
SIGNED BY AMASIS, IN THE BOSTON MUSEUM

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[PLATES XII, XIII]

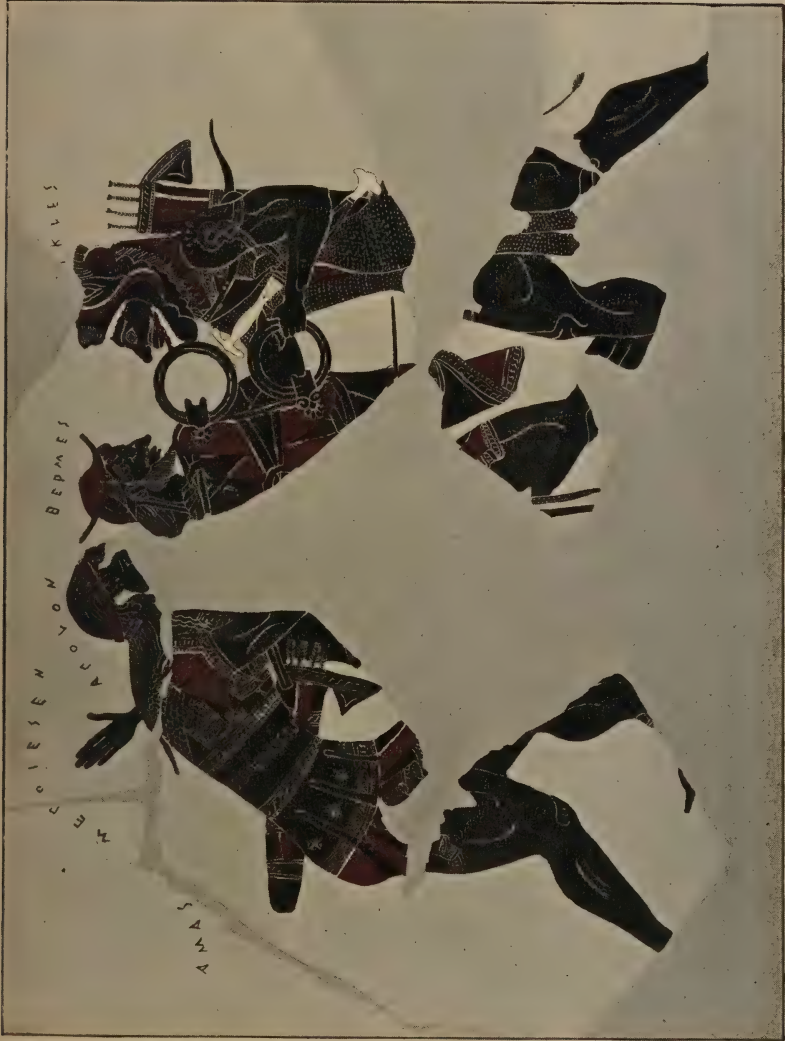
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THE unpublished amphora signed by Amasis, which was acquired by the Boston Museum of Fine Arts in 1901 from the Bourguignon collection,<sup>1</sup> presents striking characteristics of that master's work, showing his skill in technique, and especially in composition and movement. In these respects it must be placed at the head of his known works,<sup>2</sup> and proves that Amasis was not merely a clever draughtsman following traditional types, but a painter who possessed both originality and artistic ability.

The vase (Fig. 1) is 30.5 cm. high, with a diameter of 20.5 cm., and has the same general shape as the other signed amphorae. The height of the greatest diameter and its large ratio to the height of the vase give a bold outline that conveys an impression of solidity and compactness rather than grace. Lip, neck, and foot are sharply defined, but the transitions are

<sup>1</sup> Twenty-sixth Annual Report of the Trustees, 1901, p. 32, No. 5. Mentioned by Hauser in *Jb. Arch. I.* 1896, p. 178, note 1. For kind permission to publish this vase, I am much indebted to the authorities of the Boston Museum of Fine Arts.

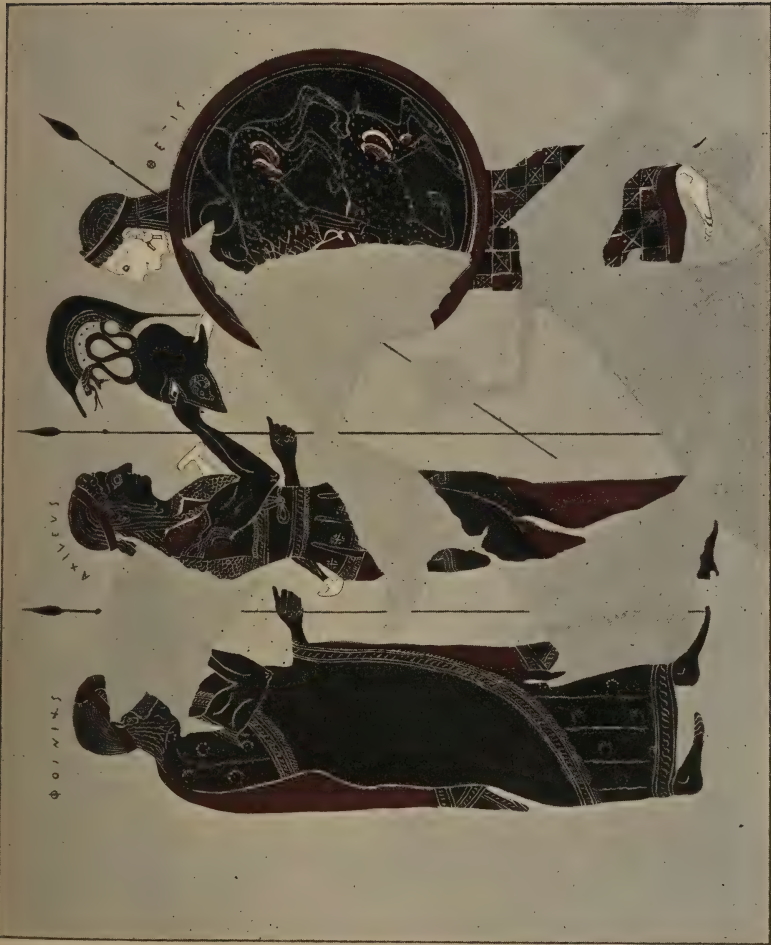
<sup>2</sup> There are in all eight signed vases:—three amphorae: Paris, Cabinet des Médailles, Klein, *Die griechischen Vasen mit Meistersignaturen*, p. 43, No. 1; Boston, Museum of Fine Arts, Klein, No. 3; Boston, Museum of Fine Arts, hitherto unpublished:—two olpae: London, British Museum, B 471, Klein, No. 4; Klein, No. 6:—two oenochoae: Paris, Louvre, Klein, No. 5; Würzburg 384, Klein, No. 7:—one eye cylix, Boston, Museum of Fine Arts, hitherto unpublished. All except those treated in this paper are published in the *Wiener Vorlegeblätter*, 1889, pls. III and IV. It has been clearly proved that the amphora in the British Museum, B 209, Klein, No. 2, is not the work of Amasis. For a full bibliography of the discussion, see *Catalogue of Vases in the British Museum*, II.



FRONT OF AMPHORA SIGNED BY AMASIS







BACK OF AMPHORA SIGNED BY AMASIS



made by tiny curved fillets. The handles are of triple form, and the profile of the foot is angular, in which details it resembles the other amphora in Boston. The effect of the vase is brilliant, both in color and draughtsmanship. The black glaze has a peculiarly metallic lustre, in which the thread-like incisions are extraordinarily clear. There are traces of white pigment which was used to emphasize the incisions, a device noted on a fragment in Athens, also ascribed to Amasis, and not infrequent elsewhere, especially on Ionic ware.<sup>1</sup>

Purple and white give variety of color, as on the other vases of Amasis. The former is freely used for the linings and folds of drapery, where it is contrasted with an overlapping black surface, for details of muscles of animals, the neck of the stag, fillets, the body of the tripod, bands and patches on the quivers, helmet, shield, and boots. In decorative designs it is applied with lavish hand to alternate with black, as in the lion's mane and in the diaper pattern, and rows of purple dots, frequently encircled by white dots, ornament the long folds of drapery. Certain details of the minor decorations are picked out in purple, as for example the centres and alternate lobes of palmettes, the central leaf of the lotus, and the transverse lines between links of the palmette-and-lotus band; and two purple lines are found over the black glaze of the interior of the neck. White is more sparingly used, never in masses, except for the flesh of Thetis, the teeth of the lion, and por-



FIGURE 1.—AMPHORA OF AMASIS.

<sup>1</sup> Studniczka, 'Εφ. 'Αρχ. 1886, p. 124; Dümmler, *Röm. Mitt.* 1888, p. 161; cf. Benndorf, 'Zur Vasentechnik,' *Arch. Zeitung*, 1881, 1. Slight traces of white are visible on the other amphora in Boston.



tions of the scabbard; but minute dots of it follow the lines of other patterns, as on the crest of the helmet, the body of the serpent, around larger purple dots, and bordering one side of the favorite step pattern.

While Amasis has spared no pains in ornamenting his work wherever a pattern could be placed, he has been careful not to disturb the effect of the large masses of color, nor to distract the eye from the centre of interest. There are no abrupt transitions, but the lines flow naturally, following the profile of the vase from one part to another. The general scheme of decoration is the usual one on Attic red-bodied amphorae, but with certain details which show the utmost delicacy of feeling, and an endeavor to modify inherited conventional types. The palmette-and-lotus band of the neck differs from those of the other amphorae in the connecting elements, having a single link while the others have respectively a double link and a scroll pattern. A bit of step pattern bordered with white dots is introduced on the stem of the three-pronged lotus. The scroll pattern which forms the transition between the neck and shoulder is not of the conventional form, but is broken at intervals, while an elaborate palmette-and-lotus volute connects and separates the main pictures below the handles, which are graduated by a toothed pattern at their juncture with the body. Above the slender double rays is the step pattern, as on the other amphora in Boston, where the Paris amphora has a lotus-bud chain and a zigzag pattern. The use of purely decorative elements for transitions is of more artistic value than the introduction of human figures, as they set in greater relief the pictorial designs of the vase. Our artist seems to have worked out in his amphorae this principle, which was so well known to Attic vase painters of the best period, and it may be that our vase represents his latest as well as his best developed work.

The side bearing the signature (PLATE XII) represents the Rape of the Tripod in the presence of Hermes, and on the reverse (PLATE XIII) is the Delivery of Arms to Achilles by Thetis in the presence of Phoenix. The names are inscribed in curves following the lines of the heads, and the signature AMAΣΙΣ ΜΕΓΟΙΕΣΕΝ is doubly curved to fit the volute and the

head of Hermes.<sup>1</sup> The placing of the inscriptions, as well as the accuracy in forms, shows that they were regarded as an integral part of the decorative scheme and thought worthy of the same painstaking attention as the other ornamental details.

Reference to the plates<sup>2</sup> will obviate the necessity of the detailed description of the main designs which otherwise might be needed for comparison with other work of Amasis. I shall therefore consider only those features which have special interest in relation to the style of the master. Beginning at the left of the obverse, Apollo bends forward to the right to grasp the legs of the tripod. He wears a leather cuirass of the Ionic type with *pteryges* and shoulder-pieces over a plaited chiton. The form and decoration of the cuirass are almost duplicated by that worn by Achilles and, with slight variation in pattern, by one of the warriors on the other amphora in Boston. The palmette behind the shoulder is like those ornamenting the tripod. This is the usual form of the cuirasses of Amasis, but the chiton is variously treated, scant and straight on the circle of warriors on the Paris amphora, in rigid plaits on the olpe, Klein, No. 6, and on an unsigned Berlin amphora.<sup>3</sup> His open quiver with its four feathered arrows is like that of his opponent Heracles here and on the Paris oenochoe, and of a bowman on the Paris amphora. Apollo's flowing hair is bound with fillets in a manner repeatedly found on these vases, with two locks in front of the ear, and two behind it, which escape in front of the shoulder, while the rest falls in a curly mass behind.<sup>4</sup> Were the vase not broken across Apollo's face, we should see that the locks ended in hooks, which pointed forward like those of Achilles. Such forward-pointing hooks with locks drawn either separately, as on our vase, or in pairs, are a mannerism

<sup>1</sup> Of the other signatures only two have surely no M before ΕΡΟΙΕΣΕΝ, the cylix and one of the olpae, Klein, No. 6. On the Würzburg oenochoe only ΟΙΕΣΕΝ remains. The M was probably written on the obverse of Klein, No. 3, where the vase is broken before E, as it appears in the intact signature of the reverse side. This signature on the reverse is omitted by Klein.

<sup>2</sup> I am greatly indebted to Miss Harriet Whitaker for her willingness to undertake the task of preparing the drawings for this paper. Her accuracy of observation has aided me materially in my own work.

<sup>3</sup> Adamek, *Unsignierte Vasen d. Amasis*, pl. I.

<sup>4</sup> E.g. Athena, Poseidon, and Dionysus on the Paris amphora; a warrior and the old man on the other Boston amphora.

of Amasis.<sup>1</sup> The short front hair is waved across the forehead in a unique manner and, like that of Achilles, shows the background underneath the lock at the top of the head. The arrangement of the hair of Hermes, however, is common in works of Amasis and elsewhere. Hermes wears a purple petasus of a form differing from the straight-brimmed caps on the other vases. Curiously enough it is secured by strings, represented by fine incisions, one of which passes across the fillet to the back of the head, while the other passes in front of the ears and below the chin, where a knot is tied.<sup>2</sup>

The ear of Hermes is large and drawn with a double lobe toward the front. This is the form of the ear of the Gorgon and of most male figures of Amasis, and is found in other black-figured work, but seldom so clearly marked as here. The nose with its well-defined nostril and the straight line of moustache placed high above protruding lips are features of the other bearded figures. But variation in profile is noticeable, and the energetic lines of Heracles and Hermes are in marked contrast to the more delicate drawing of nose and mouth, which gives repose to the faces of Achilles and Thetis. Hermes wears his chlamys over both arms as on the Paris oenochoe, and below his dotted chiton appears a nebris minutely incised like the skins of animals elsewhere.<sup>3</sup> The boot was decorated with

<sup>1</sup> There is a striking example of this treatment on a fragment in the style, if not from the hand, of Amasis, published by Hauser in *Jb. Arch. I.* 1896, p. 179, fig. 6. The Gorgoneion which forms the shield device wears carefully hooked locks, but they point outward, which probably was intended to give the monster a more ferocious aspect. The hooks are greatly exaggerated on the amphora in the British Museum, B 209, which may be a point in favor of the suggestion that the manner of Amasis was here consciously imitated, as undue emphasis upon unessential details is characteristic of imitative work.

<sup>2</sup> While on red-figured vases the strings are frequently found, especially to fasten a *petasus* hanging at the back of the neck, I have been able to find but two undoubted examples of this usage represented on publications of black-figured vases, — a Corinthian amphora published in *Monumenti Inediti*, X, pl. LII, on which the hat is fastened under the chin by two parallel lines, and an oenochoe formerly in the Sabouroff collection (pl. L, 2), on which the petasus and its string are purple. On a red-figured cylix of Brygos in Corneto, *Monumenti Inediti*, XI, pl. XX, the arrangement is identical with ours. For other examples see *Monumenti Inediti*, VIII, pl. XXVII; *Röm. Mitt.* 1890, p. 332; *R. Arch.* 1898, p. 156; *J.H.S.* 1904, pl. VIII; *Monuments Grecs*, I, pls. I and IV; Hartwig, *Die griechischen Meisterschalen*, pls. LIII and LIV.

<sup>3</sup> *E.g.* lion and stag on the shield of Thetis; lion's skin of Heracles here and



purple like those of Hermes on Klein, No. 5, and of all three figures on Klein, No. 4. The caduceus is very slender, as well as the shafts of all spears, the sceptre, and the trident, and on all of these shafts one or more knobs are drawn below the point.<sup>1</sup> Heracles is clothed in a splendid example of conventionalized lion's skin and mask, and carries a bow, quiver, and sword. The sword in form and ornament, even to the corresponding use of purple and white and the baldric attachments, is the counterpart of those on Klein, Nos. 3, 5, and 6.

On the reverse, Phoenix wears such a chiton as the other elderly men, but instead of wearing his himation shawl fashion, tucks it under his bare right arm and over the left shoulder, as Poseidon does on Klein, No. 5, except that Poseidon discreetly covers his right elbow in his chiton. His bald and wrinkled forehead is an interesting indication of the realism of the artist, who represented his hoary locks by incisions, not by the more usual method of white pigment. Nowhere else does Amasis show his love for finished detail more than in the extremities, for the feet, though unduly long, are well shaped and minutely treated, while the finger nails are incised. The figure of Achilles presents no features not already mentioned, and the last figure is that of Thetis, who stands almost covered by the round shield. Her hair is arranged in six prim waves like the woman on the Würzburg oenochoe. The ear with its large lobe is unfortunately blurred, but the huge earring resembles that on the Berlin amphora,<sup>2</sup> or those on the Paris amphora, and the wavy necklace is like that of all the women on these vases, except of Athena on the Paris amphora, who wears a plain band. The flesh is white, in the Attic manner, and details are incised into the black, except in the outline

on Klein, No. 6; fawn and panther, Klein, No. 1; goats on the shield on Klein, No. 3.

<sup>1</sup> These projections are not common except on vases in the manner of Amasis, where they are the rule. On red-figured vases the shafts are frequently supplied with one or more transverse lines at the corresponding point. Cf. Gerhard, *Etruskische und Kampanische Vasenbilder*, pl. VI; Hartwig, *Die griechischen Meisterschalen*, pls. IX, XII, XIII, LXXI, etc. Apulian vases elaborate these into a ribbon twisted around the shaft.

<sup>2</sup> Adamek, *op. cit.* pl. I.



of the eye and the nostril, where the white surface appears merely to be indented. Strangely, too, the white of the eye and of the face are now differently discolored, suggesting that the paint may have been differently treated in these places. The surface of the cheek appears to have received an extra coat of paint, as it is perceptibly higher than that of the eye, the whiteness of which is therefore better preserved; possibly the two surfaces were never alike in color. The iris consists of a purple ring enclosing a dot which may once have been white but is now discolored. Thetis wears a straight plaided chiton, closely resembling that of Athena, on Klein, No. 3. A lion tearing a stag is not common<sup>1</sup> as a shield device, though a warrior on the Paris amphora has a stag alone in the same position on his shield. The subject of a lion tearing a stag or other animal is too familiar in Greek decorative work to need comment, were it not that a new scheme of composition is used by our artist. The lion usually stands with but three paws on his victim, which makes the horizontal axis longer than the vertical. Here the lion stands fully on the back of the stag, thus practically equalizing the axes, and so adapting the type to the circular space to be filled. A characteristic touch is the single line of the lion's tail, which is curved to fit the circle of the shield. The lion generally bites the neck from the side nearer the spectator; but Amasis taxes his ingenuity to the utmost in drawing the lion's head behind the stag, as is shown by the delicately branching antlers incised in the mane and above it, and by the position of the white tooth which tears the slender neck.<sup>2</sup> The centre of interest on this side is the princely helmet of elegant proportions, decorated with a sweeping crest supported by a bearded serpent. This unusual detail is paralleled only by the fox which decorates the amphora in the British Museum which bears the name of

<sup>1</sup> Dr. Chase notes only two others, the composition of which is less compact than ours. Cf. 'Shield devices among the Greeks,' *Harvard Studies in Classical Philology*, vol. XIII.

<sup>2</sup> On a gem in the British Museum figured in Imhoof-Blumer u. O. Keller, *Tier- u. Pflanzenbilder auf Münzen u. Gemmen*, pl. XIV, 30, the lion's head is behind, but the composition is oblong. On coins of Velia (Head, *Historia Numorum*, fig. 50) not earlier than the fourth century B.C., the composition is adapted to the circle, but the lion bites from the side nearer the spectator.

Amasis (Klein, No. 2). A black-figured cantharus with elaborate decorations has a crest supported with curves, in form similar to ours, but without the head of the serpent.<sup>1</sup> A red-figured pelike in the British Museum, E 363, has two crests supported by serpents, drawn, however, with far less feeling, and without fineness of detail. A fragmentary hydria of late fine style, in the same museum, E 252, has a support in the same form. The support, in form of a swan's neck and head, was common in archaic art, and may be seen both on bronzes and vase paintings. It seems to have suggested the support which terminates in a hook distinct from the crest.<sup>2</sup> The cheek piece of our helmet is ornamented with an incised ram's head, like the one at the top of the sceptre on Klein, No. 6. Rams' heads in relief form the cheek pieces on a helmet in the British Museum,<sup>3</sup> and are represented in the same way on a red-figured cylix, E 3, in the same museum. Facility and delicacy in the use of ornament are the most striking characteristics of our artist, and it is surprising to note that, with all the wealth of detail, he does not lose interest in his work and treat his designs conventionally. In spite of the ever-recurrent step pattern, the fringed and dotted draperies, there is real feeling for new effects, and the very contrast produced by so archaic a feature as a foldless chiton placed near elaborate drapery, proves less the witless art of a mechanic than the skill of a designer who, by infinite variety, carries his point. Amasis makes the impression of having been open-minded and sensitive to influence, but with a power of invention which puts the stamp of his personality upon all his work.

In action and composition the vase is more interesting. On the reverse, the type of the Delivery of Arms is far less common on black-figured vases than the one in which Achilles puts on his greaves. Probably the accessory figure was regularly an old man in this type as in the other published black-figured

<sup>1</sup> From the Acropolis. *B.C.H.* XX, pl. VII.

<sup>2</sup> Swan's head on statuette in the Acropolis Museum, Catalogue 796, 'Εφ. 'Αρχ. 1887, pl. 7 : on vases, Timonidas vase in Athens, National Museum, Catalogue 620, *Wiener Vorlegeblätter*, 1888, pl. I; early black-figured vase from Caere, *Monumenti Inediti*, VII, pl. LXXXVIII: curved hook support, black-figured lecythus in Dresden, *Arch. Anz.* 1900, p. 112.

<sup>3</sup> *Catalogue of Bronzes*, 2830.

vase,<sup>1</sup> while the other type has warriors or Nereid figures, only once an old man inscribed *Peleus*, on a pinax in Athens somewhat resembling the work of Amasis.<sup>2</sup>

The vertical composition is somewhat lifeless, although the figures are not unrelated, but the lines of hands, helmet, and sword and the direction of the faces lead the eye from the two sides of the design to the front of the helmet, which is at the centre of action, in such a way as to indicate that the action passes toward Achilles. As the helmet is not at the mathematical centre, balance is maintained by opposing the heavy shield to the broad surface of the draperies of Phoenix.

There are three types of the Rape of the Tripod; the tripod stands on the ground, it is pulled in both directions as here, or it is carried by Heracles followed by Apollo. Here, again, the least common type is followed. On one other vase of the type Hermes is placed between the contestants, but usually Athena or Artemis witnesses the scene. The composition is more lifelike than the reverse, being pyramidal, and there is a fine decorative effect in the balance of black and red patches of color. The lines of the legs interlock in natural poses, and skeleton lines of legs, arms, bodies, and the tripod compel the eye to rest at the point of interest, the top of the tripod, where converge also the quiver of Apollo and the sword of Heracles. The unity is further aided by the direction of the faces of the figures. The attitudes are full of life, the subtle curve of Apollo's back suggesting the strategic movement of the athlete, while the greater mass of Heracles is full of muscular strength. The muscles and articulations are variously treated, as if Amasis tried to follow the natural movements of the body, and understood the value of a single line rightly placed. In action and rhythm the composition, at least of this side, surpasses most black-figured work and proves that Amasis was an artist of striking individuality, in spite of much lifeless work which passed from his brush.

The fragmentary eye cylix of the Bartlett collection (Fig. 2) shows the same careful drawing and use of accessory colors.

<sup>1</sup> Overbeck, *Gallerie heroischer Bildwerke*, p. 442, No. 83; cf. Micali, *Monumenti*, pl. 82, 1, 2.

<sup>2</sup> National Museum, No. 671.

Its diameter is 17.5 cm., which allows room between the eyes for a single figure, probably a Dionysus, as hinted by the ivy and the bit of drapery; a figure like those under the handles

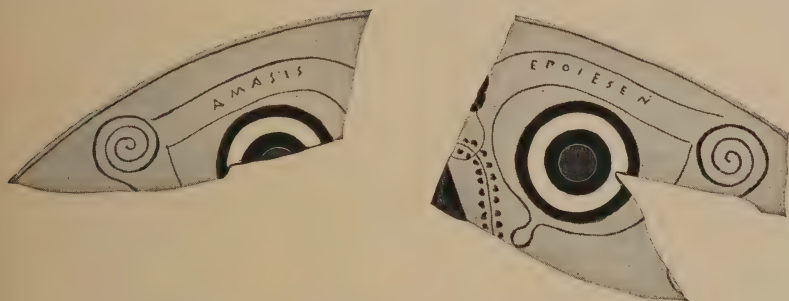


FIGURE 2. — FRAGMENTS OF EYE CYLIX OF AMASIS.

of the amphora in Boston, Klein, No. 3. Its only points of interest lie in the inscription, in which M is not written before ΕΠΟΙΕΣΕΝ, and in the form of vase, which is not known to have been used elsewhere by Amasis.<sup>1</sup>

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<sup>1</sup> Amasis signs his vases only as maker (*ἐποίησεν*), not as decorator (*ἔγραψεν*). In this paper it has been assumed that the maker was also the decorator, an assumption which is justified in the case of Amasis by the identity of style in the decoration of the vases that bear his name.



THE DISCOVERY, BY PROFESSOR GUSTAVO GIOVANNONI, OF CURVES IN PLAN, CONCAVE TO THE EXTERIOR, IN THE FAÇADE OF THE TEMPLE AT CORI

[PLATES XIV-XXII<sup>1</sup>]

THE object of this paper is to call attention to the recent remarkable observations of curvilinear refinements in the Temple at Cori (PLATE XIV)<sup>2</sup> by Professor Gustavo Giovannoni, Assistant Professor in the Royal School of Engineering Architects at Rome.

The announcement regarding these curves was originally made by Professor Giovannoni before a meeting of the Roman Society of Architects which was held on the 6th of February, 1905. It was first published in the *Annuario* of the Society for that year. The additional facts to be related were then obtained through personal correspondence with Professor Giovannoni, who has also allowed me to describe and publish them. I am advised by his letter of December 8, 1906, that the isolation of the Temple at Cori from adjacent buildings will be shortly undertaken by the Italian Government and that this opportunity will be used for the construction of scaffolds which will enable him to take measurements in detail of the upper portions of the façade. Meantime I quote from an earlier letter, of July 2, 1906, the following information:

"The temple of Hercules at Cori belongs to the late epoch of the Roman Republic and is one of the finest specimens of

<sup>1</sup> Of the illustrations, PLATES XV and XVII are from drawings by John W. McKecknie, PLATES XVIII-XXI are from photographs of the Brooklyn Museum Survey of 1895, and PLATE XXII from a photograph of the same survey in 1905.

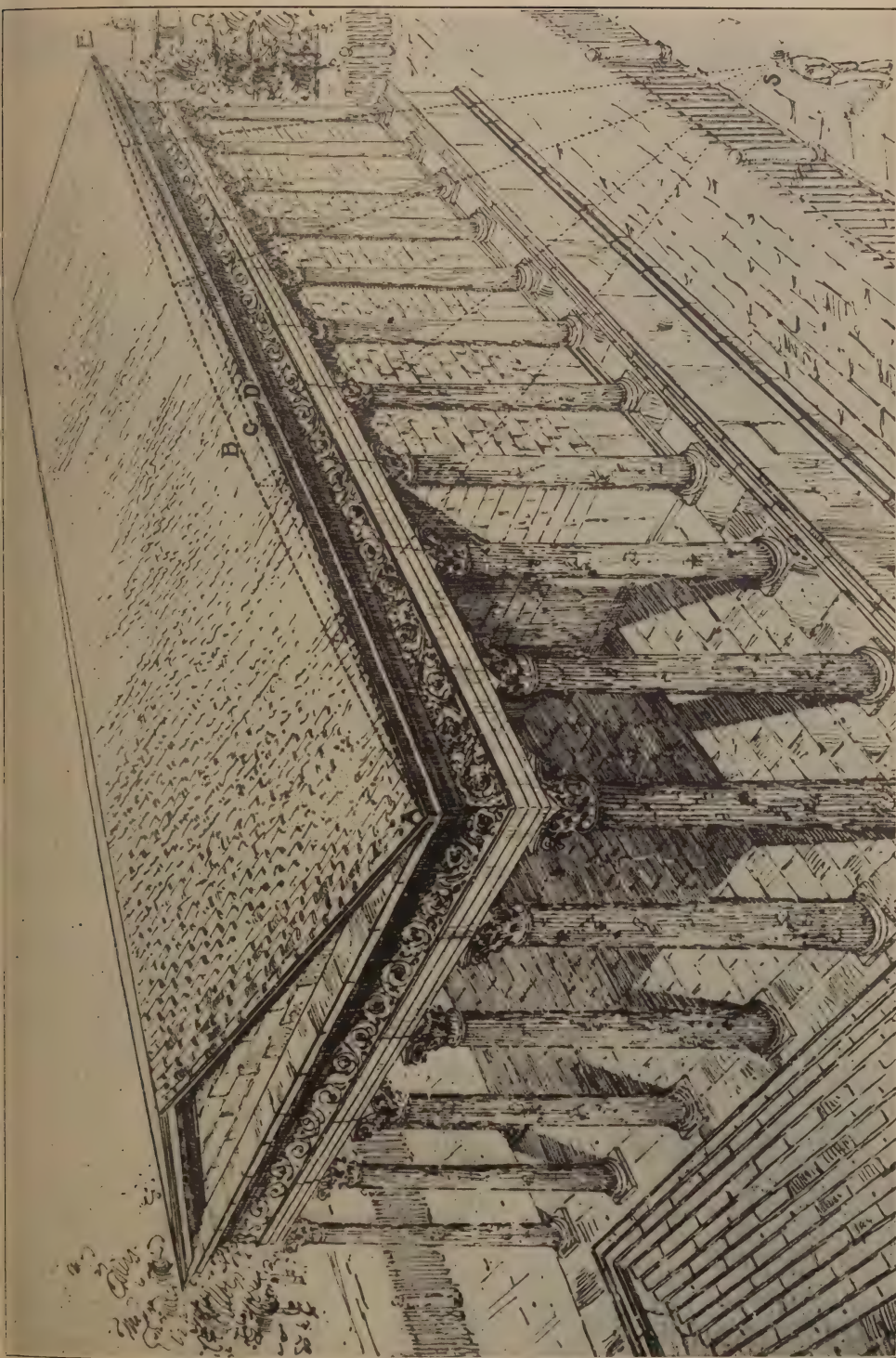
<sup>2</sup> The adjacent buildings interfere with a view of the curve. Its character is shown in PLATE XXI.



THE TEMPLE OF HERCULES AT CORI



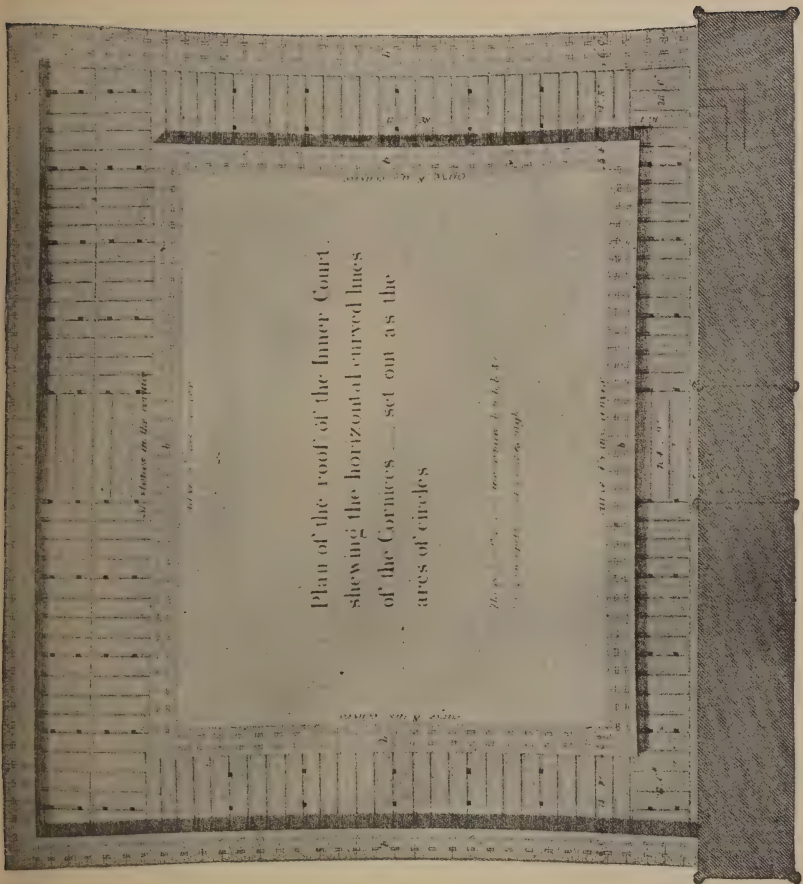




BIRD'S-EYE VIEW OF THE MAISON CARRÉE AT NÎMES

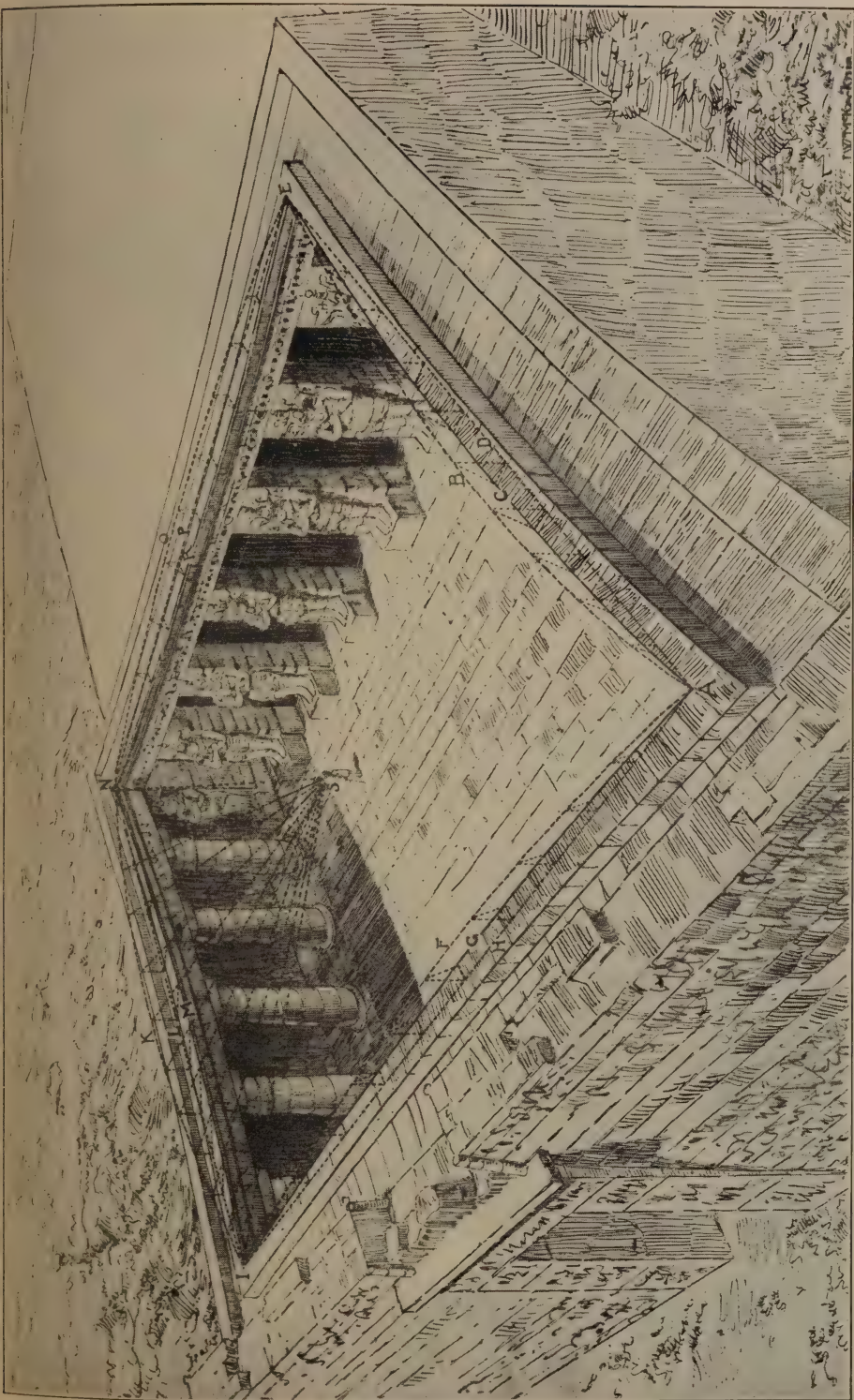






PLAN OF THE ROOF OF THE INNER TEMPLE COURT AT MEDINET HABOU, THEBES  
(From Pennethorne, 'Geometry and Optics of Classic Architecture')

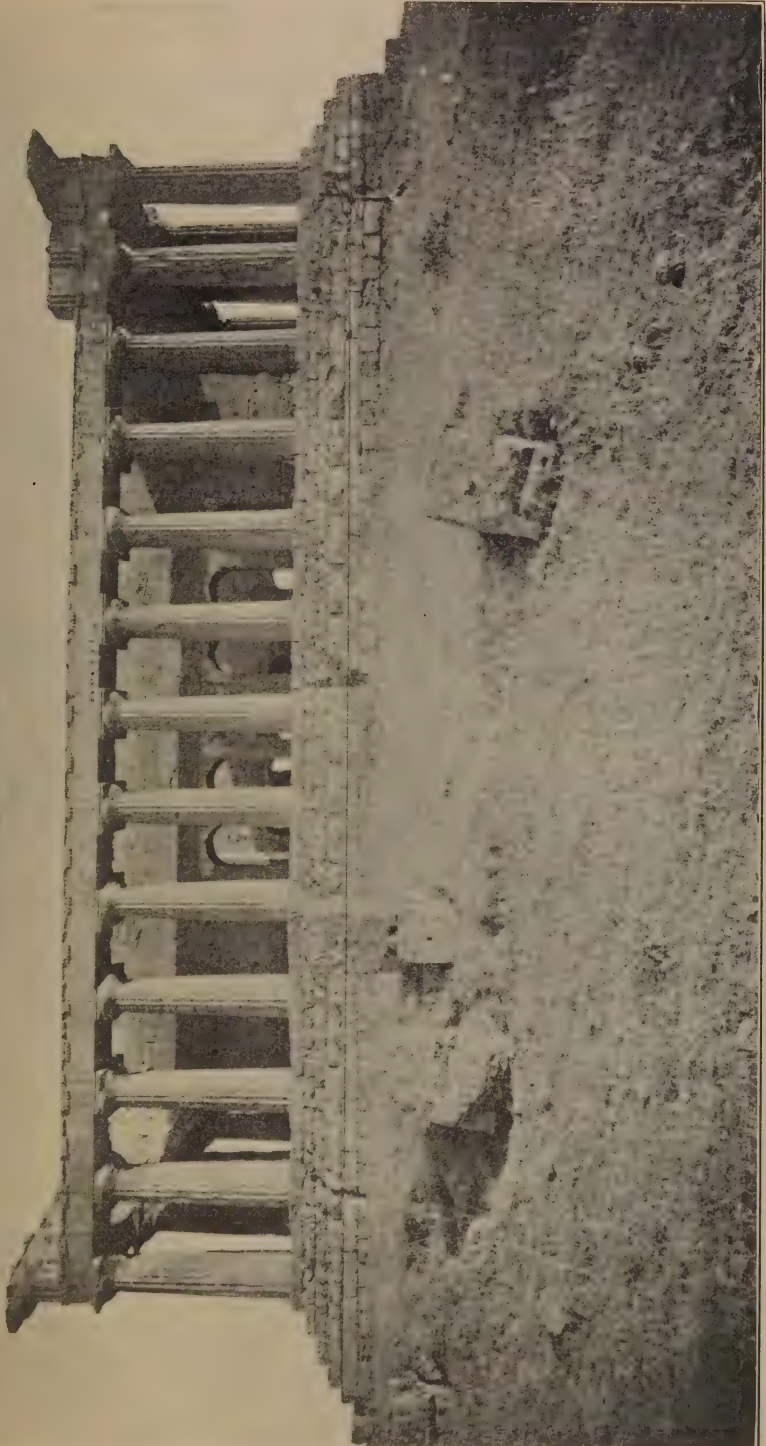




BIRD'S-EYE VIEW OF THE INNER TEMPLE COURT AT MEDINET HABOU, THEBES

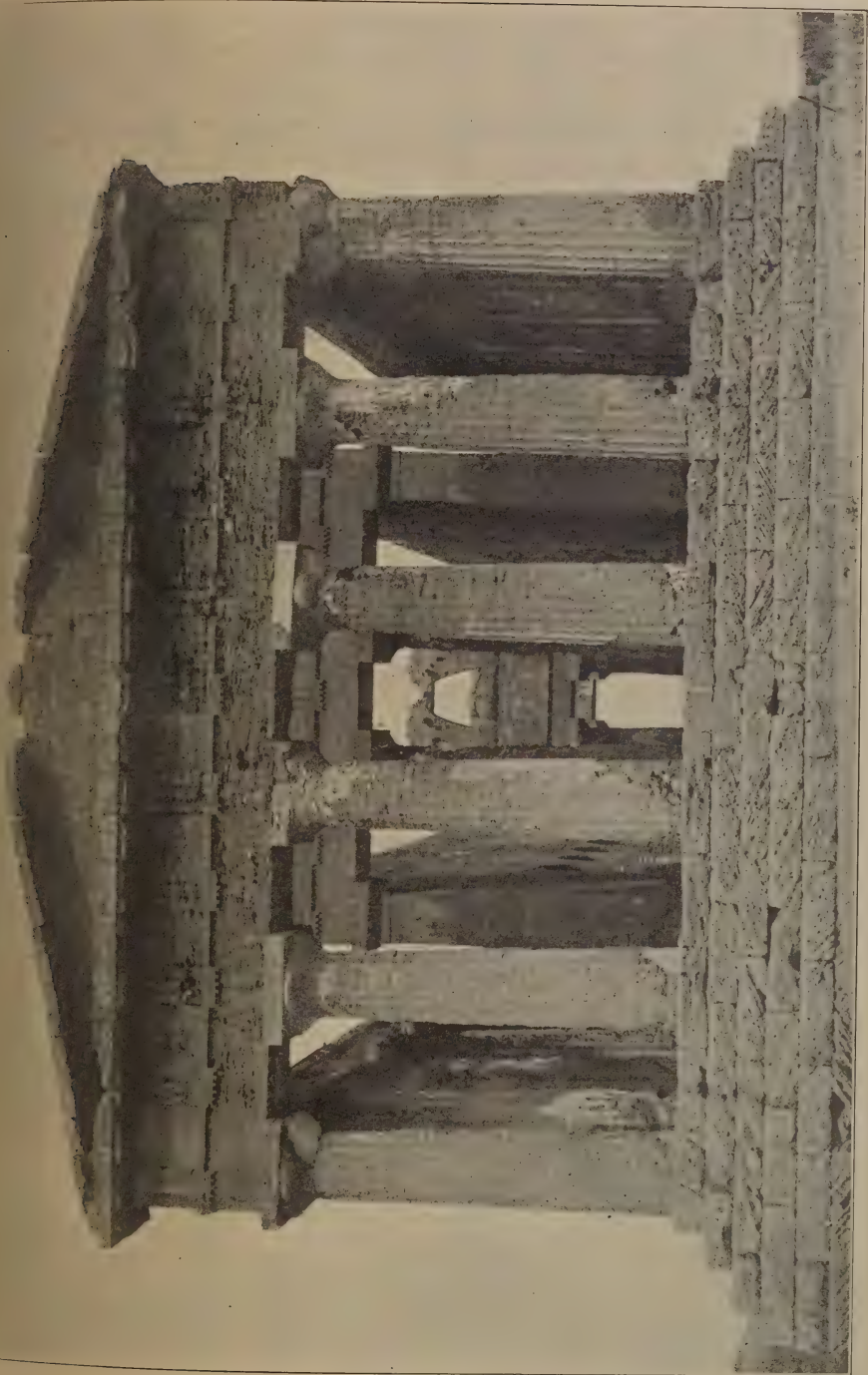






THE TEMPLE OF CONCORD (SO-CALLED) AT GIRGENTI (NORTH SIDE)

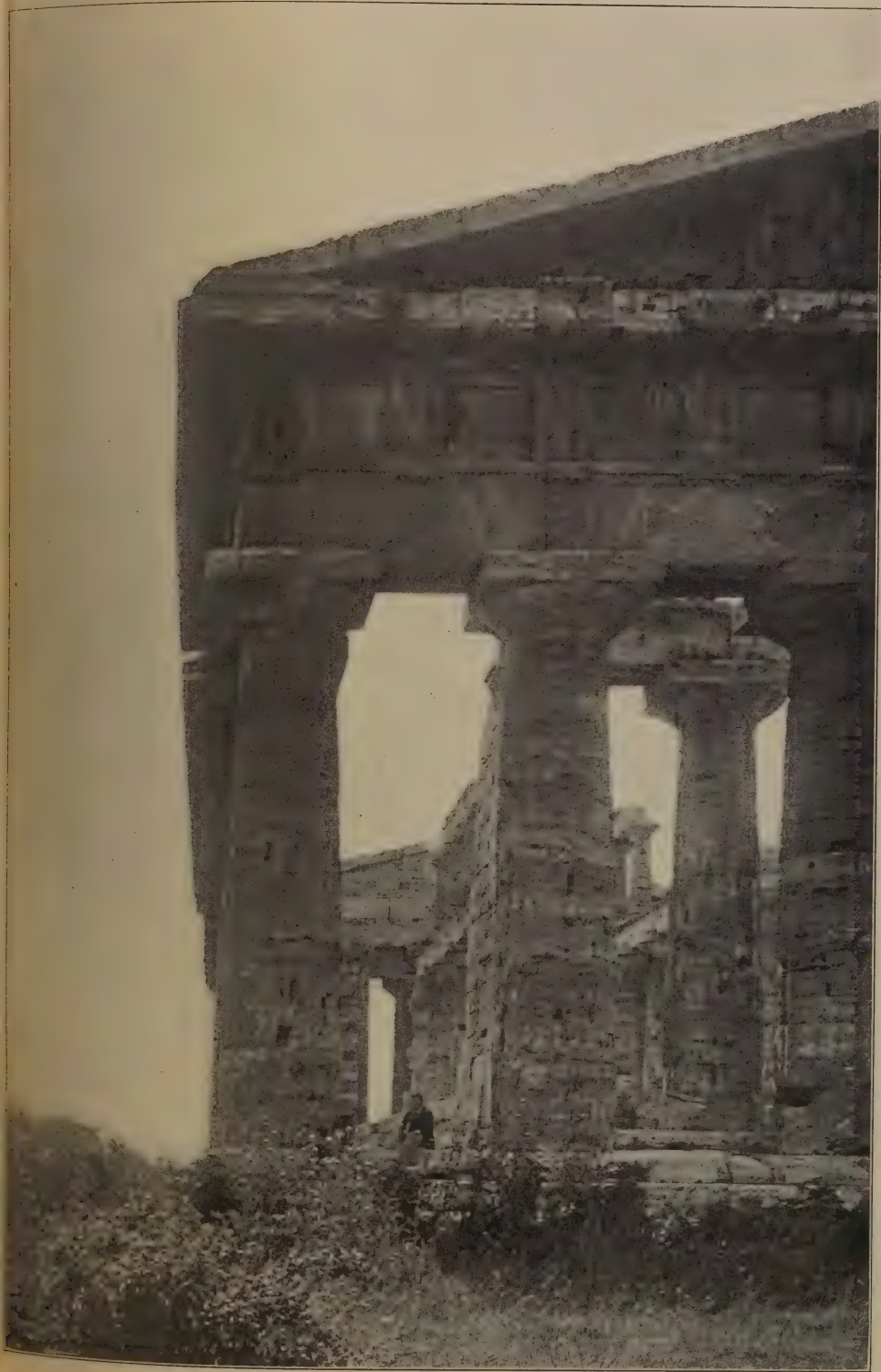




WEST FRONT OF THE TEMPLE OF CONCORD (SO-CALLED) AT GIRGENTI

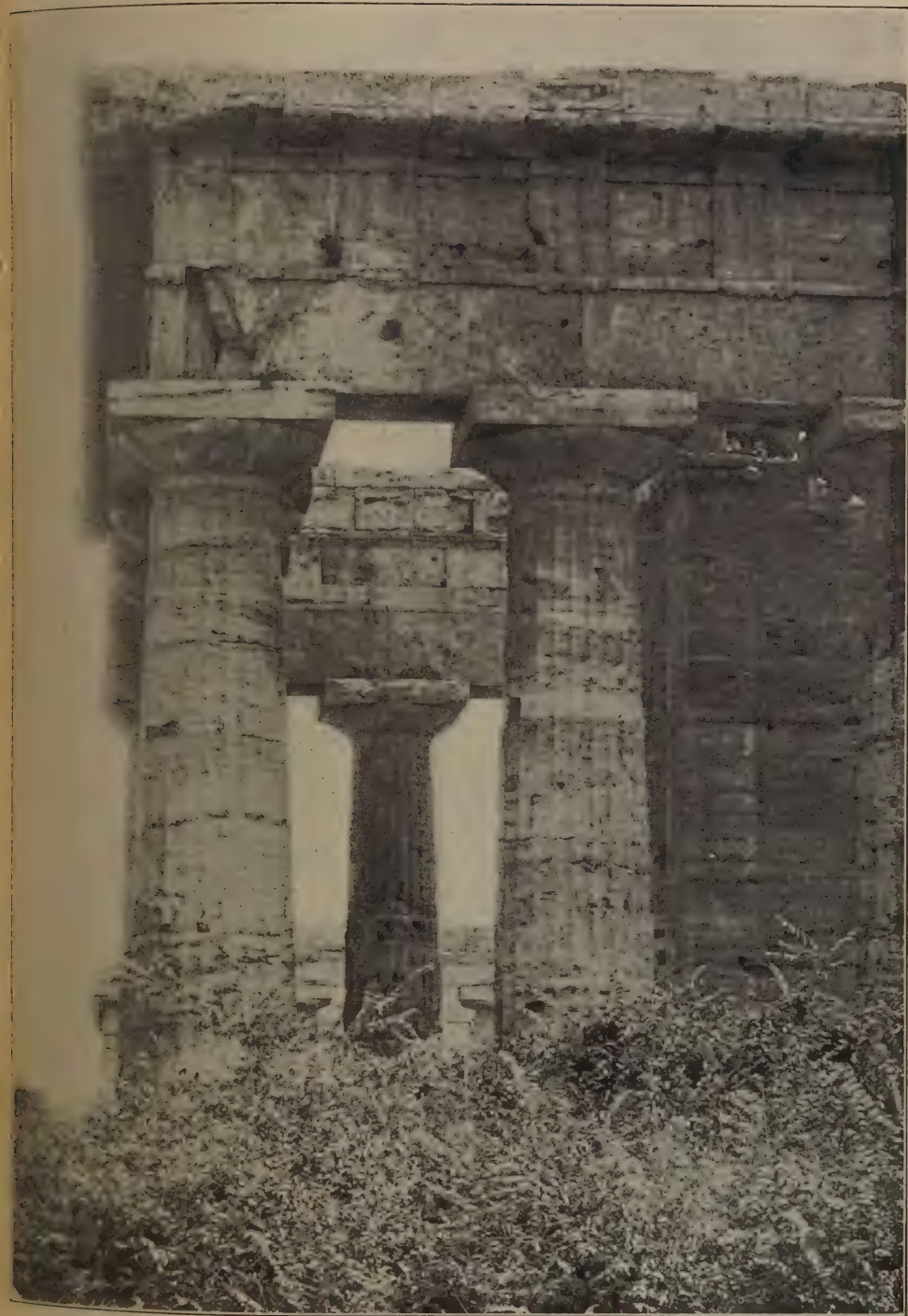






SOUTH SIDE OF THE TEMPLE OF POSEIDON AT PAESTUM





EAST FRONT OF THE TEMPLE OF POSEIDON AT PAESTUM







FAÇADE OF ST. MARK'S AT VENICE



this period of transition from the Greco-Etruscan style to the Roman. The pronaos and the great door are still in almost perfect preservation and show splendid execution, both from the artistic and from the constructive point of view. . . . The suspicion of accident (in regard to the curves) cannot be entertained.

"No one, however, as far as I am aware, has previously observed or measured the curve of the façade. This curve exists notwithstanding, and is very clearly defined. The concavity (in plan) which is small at the columnar bases, where it measures 10 or 12 cm. deflection, increases to nearly 35 cm. in a length of 7.50 m. at the cornice. The gable follows the same line, and the regularity of the joints gives assurance that neither (original) accident nor subsequent movements have produced this remarkable deflection. There are no curves on the flanks."<sup>1</sup>

As regards the measurements just quoted it is to be observed that the curve of 10-12 cm. quoted for the line of the bases is one of unusually large deflection for the given length of 7.50 m., as compared with other classic curves; and that the curve at the cornice, of 14 inches or 35 cm., is far greater than any curve previously recorded for the ancient monuments, both as regards the actual measurement and still more as regards the relation of other deflections to the greater widths or greater lengths of the given buildings.

Aside from the remarkable amount of the curve, its still more remarkable feature is the concavity in plan, and I need hardly

<sup>1</sup> "Le Temple d'Hercule à Cori appartient à la dernière époque de la République, et il est un des plus beaux spécimens de cette période de transition du style grec-étrusque au romain. Le pronaos et la grande porte sont encore presque entièrement conservés et montrent encore une exécution splendide du côté artistique et constructif. Cette perfection d'ouvrage nous assure que les courbures qui nous pouvons y constater sont vraiment voulues par l'artiste; ce sont en effet des 'refinements.' La doute qu'il puisse s'agir d'un hasard ne vaut pas ici.

"Personne, cependant, que je sache, n'a remarqué ni mesuré avant moi la courbure du temple. Toutefois cette courbure existe et est très sensible. La concavité, qui est très petite à la base des colonnes, où elle mesure dix ou douze centimètres de flèche, rejoint presque 35 cm. en horizontale (sur une largeur de m. 7.50) dans la corniche, un peu en retraite du soubassement au milieu. Le fronton aussi suit ce tracé et la régularité des joints nous assure que ni le hasard ni des modifications ultérieures ont produit cette singulière anomalie. Les flancs n'ont pas de courbe."



add that this feature constitutes its astounding and novel characteristic. It is further to be noticed that no other Roman temple has been so far announced as showing any curves whatever, with the exception of the Maison Carrée at Nîmes (PLATE XV),<sup>1</sup> which has curves in the cornices of the flanks which are convex to the exterior.<sup>2</sup>

Aside from the assurances given by Professor Giovannoni as to constructive intention there are two evidences of such intention which speak for themselves, even to those who have not examined the temple; viz., that the curve is found at the bases of the columns and that a concave curved deflection in plan, of the cornice and gable, to the extent of 14 inches, could not have been the result of accidental movements, without the appearance in the connected structure of very visible and palpable dislocations, which must also have visibly affected the supporting columns, either at the angles or near the centre, one or both.

As regards the theories which have been advanced to explain the ancient curves, the discovery of curves at Cori, concave in plan to the exterior, has a revolutionary and far-reaching significance. The optical effect above the level of the eye of a curve concave in plan is that of a curve in elevation (that is, of a curve in a vertical plane) which descends towards the centre. Consequently the explanation which has been so widely quoted and credited, that the ancient curves were intended to correct optical effects of sagging downward, is immediately and decisively thrown out of court in the case of the temple at Cori, for it is exactly an effect of sagging downward which is actually produced by this curve, so far as the upper horizontal lines are concerned.

So conclusive an argument leads us to examine the previous standing of the widely spread impression that the Greek curvilinear refinements were intended universally to correct optical effects of sagging and thus cause the lines to appear straight.

<sup>1</sup> The upper dotted line suggests the optical effect of the curves in plan, convex to the exterior, which are found on the flanks of this temple.

<sup>2</sup> The constructive existence of these curves has been verified by the official architect of the city of Nîmes and also by his predecessor in the same position. See Smithsonian Reports for 1894 (published in 1896), 'A Discovery of Horizontal Curves in Plan in the Maison Carrée at Nîmes.' Under the same title see also *A. J. A.*, First Series, X, 1895, pp. 1 ff., and *Arch. Rec.*, IV, 1895, No. 4.

This explanation is frequently quoted for the rising curves in elevation, such as are found in the Parthenon and some other Greek temples; and these are the curves which have so far generally received attention. It is true that different curves may have been employed in different ancient buildings for different reasons. It would be establishing a very important fact, if this fact alone were proved by the instance at Cori, but the opportunity is a convenient one to point out that the widely quoted explanation is essentially a popular misapprehension of an entirely different proposition and has never been mentioned by any of the optical experts who have made special publications on the Greek curves.

It is a popular modern prejudice that architectural lines ought to *be* straight. Consequently the suggestion appeals to the popular mind that the Greeks curved their architectural lines in order that they might *appear* straight. Hence, probably, the widely quoted but really mistaken statement that all horizontal architectural lines tend to sag optically at the centre. This impression among architects may be due to the occasional practice of cambering interior flat ceilings or tie beams under a gabled roof, but the problem of optical effects in such interiors has no relation to the general, but mistaken, proposition.

It is an elementary proposition in perspective that horizontal lines above the level of the eye, on near approach, curve downward toward the extremities. This is most easily realized by assuming the position of the spectator to be opposite the centre of a building of such dimensions that the head has to be turned first in one direction and then in the other in order to take in the entire upper line. As the really horizontal upper line to the left of the spectator will descend optically in perspective towards the left, and as the really horizontal upper line to the right of the spectator will descend optically towards the right, it is manifest that the eye in passing from left to right, or from right to left, must see the whole horizontal line optically as a curve descending towards the extremities and highest in the middle. It is equally true that all lines which descend in perspective in a single direction must descend in a curve, optically speaking, because the line which is really straight and horizontal descends in gradually increasing amount according to

the distance from the eye. Consequently an actually horizontal straight line which, optically speaking, changes direction from point to point must necessarily change direction, optically speaking, in a curve. It is only the mental knowledge that the line is really straight and horizontal which interferes with the perception that the line is really seen as a curve.

The interference of a mental conviction, based on general positive knowledge, with an actual optical appearance is a well-established fact. This interference of the brain with the true facts of vision has been ably described by Professor Guido Hauck in a publication to be presently quoted. Professor Hauck found that the ability to see the rising curves which optically exist in all horizontal lines above the level of the eye (unless interfered with by other lines) was strongest in women and in the persons whom he calls "Naturmenschen," among whom he includes artists, whereas persons with mathematical and scientific training were frequently unable to see the curves at all. He also found in his own experience a progressive improvement in his ability to distinguish the curves as actually seen by the eye. He also found that optical curves in lines really straight and horizontal could be seen in a line of separated lights illuminating an architectural line at night, when they could not be seen in the same architectural line by daylight. The mental conviction had an effect on the continuous line which it did not have on separate points of artificial light, not visibly connected by the architectural line.<sup>1</sup>

<sup>1</sup> The mental corrections of optical appearances which are described by Professor Hauck have a curious analogy in the experience of Mr. John W. Beatty, M.A., Director of Fine Arts in the Carnegie Institute at Pittsburg, Pennsylvania. The following extract from his letter to me on this subject is published by his permission:—

"Briefly put, my experience was this: When I first put on glasses for astigmatism, perpendicular lines appeared not parallel, being wide at top; in the size of a newspaper page, about one and one-half inches wider than normal. When I had worn the glasses for several months, lines seemed again parallel. Now, when I take the glasses off, lines are again not parallel, but *wider at the bottom*. Dr. Lippincott's theory was that I had always made mental correction, and lines recorded on the retina out of parallel were made to appear parallel by virtue of mental correction. This seems to be absolutely proven by the history of the case, as above briefly outlined. When I take the glasses off now, I see lines imperfectly at the instant of time, because the brain is not given time to correct the defect. The fact that the greater width is now at the bottom

All these facts assist us to understand why lines which are optically seen as curves are not generally recognized as curves by the everyday human being. They also enable us to understand that the perception of the curves which are optically present in the facts of vision varies according to temperament and according to training. As a matter of fact there is no perspective which is not curvilinear, but as these perspective curves are too delicate to be generally represented in the dimensions of pictures, instruction in perspective, as regards draughtsmen and painters, generally ignores them and hence does not tend to counteract the average human indifference to their existence, which is due to mental correction.

All these points bear on the popular error that there is a natural sagging effect in architectural horizontal lines above the level of the eye; but no optical expert who has made a special study of the Greek curves has ever suggested that such a general sagging effect exists.

Thus the first investigator who made publication on the subject supposed that the Parthenon curves were intended to accent and increase perspective effect, because they develop and accent a form of curve which already exists in the normal optical appearance. This investigator was Hoffer, whose observations, measurements, and publications were made in 1838, and thus anticipated the earliest observations of Penrose by seven years and his publication by thirteen years.

Hoffer's publications were made in the *Wiener Bauzeitung* for 1838, whereas Penrose did not visit Athens till 1845 and did not publish his *Principles of Athenian Architecture* until 1851. The discovery of the Parthenon curves by Penne-thorne in 1837 is generally supposed to have preceded the observations of Hoffer, but the publication of Hoffer long preceded that of Pennethorne, which appeared in 1878.

It will be observed that I am not advocating at present the explanation of Hoffer; I am simply pointing out that he was the first expert who made a special publication on the Greek curves and that, so far from suggesting that these curves were

without glasses, whereas it was at the top with glasses when they were first used, is significant. You will find the reference to my case in the *Archives of Ophthalmology*, Vol. XVIII (1889), p. 18, and more particularly p. 28."



intended to correct an effect of sagging, he supposed that they were intended to enhance and exaggerate a curve of exactly contrary character, and that this curve was mentioned by him as the ordinary optical appearance due to perspective.

The popular impression that the rising curves were intended to correct an effect of sagging, popularly said to be inherent in horizontal lines generally, is probably simply a misapprehension of the theory of Penrose, who never, however, suggested any such appearance in horizontal lines as a general rule. Penrose rested his theory of correction on the optical tendency of a horizontal cornice to curve downward under a gable, because the lower acute angles of the gable tend to appear wider than they actually are; therefore the bottom line appears depressed at the angles, and as the effect of depression gradually decreases according to the distance from the angles, therefore the depressed line appears as a downward curve. According to Penrose the rising curve under the gable was to counteract and correct this effect. But as far as the flanks are concerned Penrose supposed the curves to be explained by the sentiment of beauty and the appearance of strength, but to have been originally suggested by the application of the curve as an optical correction under the gable. Thus we are led next to ascertain the present standing of the gable theory of Penrose, which appears to be the original form of the debated popular impression, although it is really a wholly distinct proposition.

This leads us to consider what other authorities later than Penrose have had to say about his gable theory. This gable theory has never, to my knowledge, been accepted or even favorably mentioned by any German optical authority. On the contrary, it has been vigorously and successfully contested by the two greatest German authorities who have subsequently discussed the curves from the standpoint of the expert in optics. First, Thiersch<sup>1</sup> added to a variety of solid arguments one which must appeal to every understanding, whether that of an expert or not. The argument is, namely, this: If Penrose was correct in believing that the curves of the entablature and cornice at the ends of the temple were in-

<sup>1</sup> 'Optische Täuschungen auf dem Gebiete der Architectur,' *Zeitschrift für Bauwesen*, XXIII, Berlin, 1873.

tended as an optical correction under the gable, and to make the lines appear straight, how does it then happen that the stylobate is curved also, for which no such gable effect exists? This argument is unanswerable. Its only weakness is that it is so simple, so conclusive, and must be so briefly stated, that it falls short of effect from sheer simplicity. It is not necessary here to rehearse the special theory of Thiersch, who thus and otherwise contested the gable theory of Penrose, because it has also been thrown out of court by two subsequent publications. One of these publications was that of Guido Hauck.<sup>1</sup>

Although Hauck abandoned the new explanation of Thiersch, he approved, rehearsed, and elaborated the arguments which led Thiersch to reject the theory of Penrose, especially dwelling on the point that the stylobate need not have been curved if the object of the curve was to correct an apparent deflection under the gable. Both Thiersch and Hauck also urge the sensible view that to consider the curves of the entablature on the flanks of a temple as purely an afterthought is a far-fetched and wholly unsupported hypothesis. Let it be also observed that the theories of Thiersch and Hauck which proposed to supplant the theory of Penrose make no reference to a general sagging effect in horizontal lines, and Hauck expressly develops the fact that horizontal lines above the level of the eye tend normally to curve downward toward the extremities instead of curving upward toward the extremities, as they would if they had a sagging effect. Thiersch alludes to the same fact as holding for near approach.

The publication of Hauck is undoubtedly the most valuable and far-reaching contribution to the optics of rising curves in elevation which has ever been made. But as an explanation of the subject of curvilinear refinements, viewed as a whole, it has also been thrown out of court, and therefore needs no detailed description. It is sufficient to say that it is based, like the theory of Thiersch, on the form of the Greek temple and on the idea that the curves were invented by the Greeks and that these curves were always rising curves in elevation.

Neither Thiersch nor Hauck was acquainted with the *curves*

<sup>1</sup> Dr. Guido Hauck, *Die Subjective Perspektive und die Horizontalen Curvaturen des Dorischen Styls*. Stuttgart, Conrad Wittwer, 1879.

*in plan* of the cornice, convex to the centre of the court, in the second Temple Court of Medinet Habou (PLATE XVI). These curves were discovered by Pennethorne in 1832, but he did not publish them until 1878. This was only a year before Hauck's publication, and the Egyptian curves were still unknown to Hauck in 1879. If the gable theory of Penrose required a final death blow, it would be furnished by the curves in plan of the second Temple Court of Medinet Habou, where there are naturally no gables. But the curves in plan at Medinet Habou also fall outside of the special theories of both Thiersch and Hauck, and this is why I have not explained the latter's view. It will not be overlooked, however, that the optical effect in the cornices at Medinet Habou is that of a rising curve in a vertical plane. At the angle of 45 degrees the spectator has the effect of a rising curve in elevation of an amount equal to that of the curve in plan (PLATE XVII).<sup>1</sup> At points farther removed the curve appears less. At nearer points the effect is greater and increases enormously on close approach. Thus on close approach the normal perspective curve is much exaggerated.<sup>2</sup>

<sup>1</sup> The upper dotted lines show the optical effect of the curves in plan.

<sup>2</sup> The theory of Thiersch, briefly stated, starts from the illusion which tends to affect the appearance of two lines meeting at an angle. These effects were cited by Penrose for acute angles, as calling for a correction under the gable. Thiersch, however, points out that, whereas acute angles appear larger than they really are, obtuse angles appear smaller. His arguments contend that the direction of Vitruvius regarding the construction of the curves was limited to those temples which stand on an elevated platform above the level of the eye. Thus the Parthenon, as seen by a spectator *looking toward one of the angles*, would exhibit obtuse angles both in the stylobate and in the entablature (with the apex of the angle turned toward the spectator). These angles would appear smaller than they are, and as this effect decreases with the distance from the angle, the lines would appear to curve downward away from the angle. This effect would be corrected by a rising curve in elevation. Hauck contested this explanation on the ground that the optical deflection of the obtuse angle was so inconsiderable that a correction would not be needed, but more particularly because such a correction would, in any circumstance, only be needed for the spectator looking toward the angle of the building, and would not be needed in views facing the front or sides. Hauck based his own theory on the fact that the intercolumniations of the Parthenon are smaller at the angles, by about two feet, in order to admit of placing the corner triglyphs at the angles of the building, instead of placing them over the centre of the abacus, where they normally appear. This diminution of spacing gives an increase of perspective from the



Still another argument against the gable theory of Penrose is furnished by the Brooklyn Museum surveys of 1895. The

point of view facing any side of the temple from positions nearly opposite the centre. Hence according to Hauck, if the perspective rising curves in elevation were not also correspondingly increased, the perspective effect of the columns would be out of harmony with the perspective effect of the horizontal lines. Thus Hauck in a sense returned to the explanation of Hoffer. For although he held that perspective exaggeration, for its own sake, would not have been in line with Greek feeling, he also held that this perspective exaggeration was properly sought in view of the contradictory effects otherwise produced by the necessary narrowing of the angle intercolumniations.

As the title of Professor Hauck's monograph indicates, he supposed that the Greek curves were confined to the Doric style, in which style alone the angle intercolumniations were reduced, in order to allow the triglyphs to be placed at the angles of the temple. Since that date the discovery of curves in the Ionic temple at Pergamon would have vitiated his theory, but it is also wholly unavailable for the curves at Medinet Habou. So far as the theory of Thiersch is concerned the openings of the obtuse angles in the interior of the court at Medinet Habou are turned toward the spectator, not away from him (as in the exterior of a Greek temple). The angle illusion, if any were produced, would, therefore, be a rising curve in elevation and would thus need no correction.

Although the theories of Thiersch and Hauck are no longer tenable, their publications still have great interest and importance as critiques of the theory of Penrose, and otherwise.

It ought perhaps to be added that the theory of Thiersch is the only one which has ever even been offered, to explain the account of Vitruvius. Although the explanation of Vitruvius has been otherwise universally discarded, or (more generally) ignored, it ought to be possible to determine his reasons, even if his explanation be not correct. Vitruvius directs that the stylobate of the temple shall be built with a rising curve in elevation, lest it appear "alveolated" (like the bed of a channel) and the curves of the entablature are considered as a mere outcome or logical sequence of the stylobate curve. Thiersch moves from the fact that Vitruvius is speaking of temples resting on a *podium*, that is, above the level of the eye of the exterior spectator, and that the effect of sagging from the exterior point of view was to be counteracted by the curve. I will venture to suggest that Vitruvius is speaking of an effect of "alveolation" for the spectator standing on the platform. It is a logical result of the laws of curvilinear perspective that all plane surfaces below the level of the eye must tend optically to "dish"; that is, to appear like a dish or bowl. Aeronauts find this appearance in the earth's surface when raised above it in a balloon, for the same optical reason. The same optical laws explain the dome-shaped appearance of the sky. Thus, although the explanation of Vitruvius is certainly insufficient to cover the known facts, it appears to be a common-sense and practical explanation, which deserves recognition and mention, among the many which have been offered. It is additionally interesting from the fact that it is not simply the outer porticos of the Parthenon which have the stylobate curves. The entire platform of the temple is delicately hemispherical; or, as the French would say, *bombé*.



photographs, taken under my direction, of the Temple of Concord at Girgenti, show that there are rising curves in elevation on the flanks (PLATE XVIII),<sup>1</sup> but no curves under the gable (PLATE XIX). Hence the curves of the flanks could not well be an afterthought derived from the curves under the gables, since the latter do not occur in this temple. This very important argument against the gable theory of Penrose has never been adequately published.

Penrose had based his argument for the derivation of curves on the flanks of a temple from the curves under the gable, on the high antiquity of the Temple of Poseidon at Paestum and on the supposed fact that this temple had curves under the gable, but none on the flanks. Thus, for Penrose, the Temple of Poseidon represented the primitive type of the Greek curves, but he was ignorant that Jacob Burekhardt in his "Cicerone" had announced constructive curves in plan convex to the exterior on the flanks of the Temple of Poseidon. These curves were photographed for the first time by the Brooklyn Museum surveys of 1895 (PLATE XX).

From the preceding summary two results are fairly well established. First, the popular impression that the Greek curves were intended to make the lines look straight, and to correct effects of sagging supposed to be inherent in straight lines above the eye, is without authority, so far as the quoted experts are concerned, and the theory of Burnouf, in the *Revue Générale de l'Architecture* for 1875, is too fanciful to require more than passing mention here.<sup>2</sup> The second result is this. So far

<sup>1</sup> Straight lines have been drawn on the negative, in order to show the rising curves in elevation of the stylobate and entablature.

<sup>2</sup> Even the briefest mention of Burnouf ought not, however, to omit to give him credit for having, alone among modern authors, given the correct explanation of the *scamilli impares* of Vitruvius. Penrose supposed that the *scamilli impares* were the drums of the columns which rested on the stylobate. These drums, in the Parthenon, are of unequal height on opposing sides. Otherwise the columns resting on the curved and sloping surface, would lean away from the centre of the temple. This interesting proof of the intended construction of the curves is not, however, the true explanation of the *scamilli impares*, by means of which the curves were to be constructed. Even in the second edition of his *Principles of Athenian Architecture*, published in 1888, Penrose was still ignorant of the obviously correct explanation offered by Burnouf in 1875. It is significant of the general neglect by archaeologists of the subject of

as Penrose is concerned, he only suggested a sagging effect under the gables at the ends of a temple as the explanation of the curves. Against this theory the following points may be urged. It has not been accepted or favorably mentioned by any French or German expert. It has been vigorously opposed by two distinguished experts in optics, and the theory of Hoffer is also opposed to it in principle. It is finally thrown out of court by known facts in Egypt and at Girgenti.

We are now able to return to the discovery of Professor Giovannoni at Cori, which disposes of the gable theory of Penrose for all time, as a general or universal explanation of the classic curves, for the simple reason that the curve at Cori produces a sagging effect in the upper horizontal line and therefore could not counteract one.

But the discovery does far more than this; it forces a revision of most of the other theories on Greek curves and widens our views regarding them to a very remarkable extent. And before I take up this phase of the subject I wish to point out the possibility that the curves at Cori may not be the only ones which are concave to the exterior, even in existing classic monuments.

Pennethorne observed curves *in plan* concave to the exterior in the entablatures at the ends of the Parthenon. Hoffer explicitly described the same curves and measured them. The plan of these concave curves, with measurements, is published in the *Wiener Bauzeitung* of 1838. Hoffer described these curves in plan as beginning in the capitals, as continuing in the entablature and sloping cornice, but as not being found in the face of the tympanum. They amount to about two inches only, at the cornice. Penrose quotes the observation of Pennethorne

Greek curves that Burnouf's explanation has not even been alluded to by any other authority.

Burnouf points out that *scamillus* is a diminutive of *σκάμνον*, and may be translated as "a little stool" (Burnouf says *un petit banc*). These little stools were the small pyramid-shaped sighting blocks which are still used in France for levelling a line of steps or a masonry platform. If placed in graded unequal sizes, gradually increasing in height from the centre toward the extremities of the line of steps, such *scamilli* could be used for constructing a curve, and, as Burnouf says, it was as easy in antiquity to construct a curve with these implements, as it now is to build to a level. He also points out that such *scamilli impares* must have been used for building curves in plan.

and gives his reasons for believing the curves to be accidental. In deference to Penrose, Pennethorne, in 1878, adopted his view that these curves were accidental. The argument of Penrose is that the gaps between joints were greater in the rear than in the front. Hoffer's observation that the tympanum surface is without curve would appear to suggest that the curves above and below it could hardly be due to accidental movement. No decision on such a head can be reached, or even suggested, in this paper, and the explosion which ruined the Parthenon is not to be forgotten, but it is surely worth remembering, in face of the concave curves at Cori, that concave curves in the Parthenon gable fronts were observed, measured, and published in 1838, by Hoffer, as constructive.

There is another observation on this head which is attested by the photograph herewith published. In 1895, I observed curves in plan concave to the exterior in the eastern pediment of the Temple of Poseidon at Paestum, and they were photographed at that time. This photograph (PLATE XXI) shows the concave curve in the line of abaci as well as in the cornice. I have never previously published these facts, for lack of time and opportunity, but I was moved by the observation at Cori to make them known to Professor Giovannoni and to send him a photograph. This observation has been laid before the Roman Society by Professor Giovannoni at their session of November 6, 1906, and the President of the Society has been kind enough to write me a congratulatory letter on this subject. It appears to me of high importance that the curve in plan at Paestum, concave to the exterior, should be carefully examined by experts, on the site. Whatever the result at Paestum might be, the curves at Cori still remain the first conclusively demonstrated constructive curves in plan, concave to the exterior, which have ever been found in a classic monument.

This is the proper point at which to close this paper, for it is not my purpose to explain these concave curves. So long as it appears certain that the facts now known are sufficient to compel new explanations it seems hardly worth while to figure as a theorizer. It is mainly my wish to show that previous explanations of the classic curves are insufficient to cover the facts now known. I may, however, add that Professor Giovannoni's

announcement of the curves at Cori was made to the Roman Society of Architects in a report of a favorable nature regarding my own observations of mediaeval asymmetries and deflections. Therefore, I may also add that the closest mediaeval analogy to the façade at Cori is that offered by the lower façade of St. Mark's at Venice, which curves concave to the exterior, from the foundations up, with a deflection of 10 inches at the foundations (PLATE XXII).<sup>1</sup>

It appears highly improbable that the façade of St. Mark's was curved for the effects of concavity in the upper line.<sup>2</sup> It is rather probable that the entire surface of the façade was considered. As regards line effects the curves would, below the level of the eye, produce the optical effect of rising curves in vertical planes. Above the level of the eye they would produce the optical effect of descending curves in vertical planes. These line effects are optically contradictory and therefore optically illusive. They must, therefore, give to the façade an effect of "life" or of optical mystery and vibration.

As regards views slanting along the façade of St. Mark's from left to right, or *vice versa*, the perspective effect is enhanced very considerably in the way of magnitude, if the terminal upright lines, rather than the upper horizontal lines, be considered. But here again it appears more likely that an effect of optical mystery and vibration, rather than a direct increase of size in perspective, was considered. It may be that the delicately varied effects of light and shadow, which are involved in a curved surface, were the dominant consideration.

As regards the façade of St. Mark's, it should be remembered that only the lower façade is in question, and not the upper façade, which stands back of a wide platform, bounded by the cornice of the lower façade. Although this cornice has not been levelled or plumbed, it appears to rise from the extremities toward the centre so as to correct the effect of concavity at the cornice line. (In the upper façade the pinnacles are arranged in descending heights from the centre toward the extremities.)

<sup>1</sup> The deflection is best seen on the outer line of the paving slabs in front of the church.

<sup>2</sup> And especially so for the reason mentioned later, that the cornice line appears to the eye to be built with slight obliquities rising from each end toward the centre, so as to correct the effect of concavity.



In simple language, and aside from optical explanations, the façade of St. Mark's, in my opinion, gains vastly in artistic charm by its delicately and imperceptibly curvilinear surface, as well as by its subtle variations in the dimensions of the arcades. If mediaeval curves be admitted to have been constructed at all, it must be conceded that the lively effect of the curved line or surface was held to be superior to the rigidity and greater formalism of the straight or plane surface, and that no other universal explanation can be offered. Whether or no this lively effect is physiologically due to optical mystery, which is again due to an optical vibration between the contradictory optical effects which must always be found in delicately distorted architectural surfaces or lines, or whether it is due to varied effects of shadow, is hardly worth debating. It may be that both explanations have to be considered. I offer the suggestions for what they are worth, with the remark that the concave curve in plan at Cori demands some kind of explanation.

If mediaeval analogies be excluded, it is still evident that some explanation similar to those which have just been offered for them must now be sought for such ancient curves as are found at Cori. This involves farther reference to the concave curves in the Parthenon, if for no other reason than the one that other experts than Hoffer have already been inclined to admit their constructive existence. Thus Reber<sup>1</sup> considers the concave curves of the Parthenon to be constructive. His explanation is significant in view of the fact that the optical effect, in front view, is that of a descending curve in a vertical plane, which equals the amount of the curve in plan at the angle of 45 degrees, which decreases in amount from farther points of view, and which increases in amount on nearer approach. Reber holds that the concave curve was intended to contradict and decrease the excessive curve in elevation due to the combination of the optical perspective effect in elevation, on close approach, with the constructive curve in elevation. The interesting feature of this explanation (although it cannot be applied to Cori) is that it realizes the two effects as being contradictory. Hauck quotes the explanation

<sup>1</sup> *Kunstgeschichte des Alterthums*, p. 207.

of Reber with tentative approval<sup>1</sup> and expressly affirms the principle that the effects of a rising curve in elevation and of a concave curve in plan are contradictory, and that the optical effect of the concave curve is that of a descending curve in a vertical plane. It is, of course, understood, as Hauck points out, that the contradictory effect is insignificant from distant points, and then almost disappears.<sup>2</sup> It is also understood that whereas the rising curve in elevation has its greatest relative effect from a distance, the optical perspective curve is far the greater on close approach, so much so, that on close approach the constructed curve in elevation is not an important addition to its amount. Neither Reber nor Hauck has considered the possibility that the concave curve might have been considered desirable for its effects from the slanting side view, and Hoffer is at a loss for any explanation.

Although the constructive facts in the Parthenon may be held to be doubtful, the above explanations are of value as showing the difficulties which have hitherto surrounded the explanations of concave curves in plan, and also as showing that the effects of concave curves in plan above the level of the eye are recognized by optical experts as being those of descending curves in elevation for the front view.

The concave curves at Paestum do not appear to be exposed to suspicion on the score of constructive existence, and here again there are also rising curves in elevation at each end of the temple.

For the Temple of Cori the question is not complicated by the existence of curves with contradictory effects, but it still remains to be debated whether the side effect was not considered as much as the front view. The Temple of Cori stands on a high elevation, and the front view from below would, on near approach, much increase the optically descending effect toward the centre of the curve. For such points of view it could only be presumed that the curve was considered more agreeable than the straight line, without reference to the question whether it was a rising or a descending curve. For the

<sup>1</sup> *Op. cit.*, pp. 109, 144.

<sup>2</sup> It would disappear entirely when the eye is on the level of the concave curve. Here the concave curve appears as a straight line.

side view the effects would be optically contradictory as regards perspective, an effect of increase if the vertical terminal lines be considered, and an effect of decrease if the upper horizontal lines be considered.

It is a natural result of our interest in the surviving ancient monuments, that we tend to overlook their actually very small number and the enormous number of those which have utterly disappeared. The discovery at Cori makes it probable that curves were employed in ancient art to a much greater extent and in much greater variety than has hitherto been supposed. The same conclusion would inevitably be suggested by the possibility that the mediaeval curves are historically related to the classic; because the mediaeval curves exhibit a variety of character and use far surpassing that which has been hitherto presumed to exist in antiquity.

In a paper which I published in this JOURNAL, Vol. VI, 1902, pp. 166 ff., 'Architectural Refinements in Italian Churches,' I discussed the optical effects of the cloister curves, convex to the centre of the court, at Verona and Bologna. I pointed out that the line effects were contradictory above and below the level of the eye inside the corridors, and that they were again contradictory, but in the reverse sense, as observed on the exterior, *i.e.* from the interior of the court. From this I argued that the curve must have been preferred for its own sake and independent of any definite particular perspective effect. It has since occurred to me that an effect of vibration or of optical mystery in such curved lines or surfaces, must result from the shifting of the eye to different lines or planes of sight or from the inclusion, at points more distant from the eye, of such contradictory effects within the limits of fixed vision in a single direction. In churches like S. Apollinare Nuovo at Ravenna, which have true parallel curves in plan in the alignment of columns, continuing in the walls of the clerestory, it is evident that the optical effects must again be contradictory on the two sides of the nave, because the columns and wall surfaces are concave to the nave on one side and convex on the other.

In the Pisa Cathedral, moreover, where the gallery parapets are built in parallel curves in plan (which continue in the walls

above) the same parapets also have constructive rising bends in elevation (*Arch. Rec.* VI, No. 4).

Thus, from the pavement below, the curve in plan increases the effect of the bend in elevation on the south side, where it is convex to the nave, and decreases it on the north side, where it is concave to the nave. (For the north side of the nave, the facts are analogous to those in the Temple of Poseidon at Paestum, and in the Parthenon, where contradictory effects are found in the cornice.) It may also be pointed out that, wholly aside from curves, I have always contended that effects of optical mystery were studied at Pisa. The explanation is offered for what it is worth, and any others would be equally satisfactory to me which cover all the constructive facts.

Finally, as regards relationship in feeling, if not in continuity of historic practice, as between Antiquity and the Byzantine and Romanesque monuments of Italy, the authority of Jacob Burckhardt may be cited. Ernst Foerster, in his *Handbuch für Reisende in Italien*, I, pp. 364–365, was apparently the first to announce intentional irregularities of line in the Pisa Cathedral. He held them to be “die unbeholfensten Aeusserungen des romantischen Kunstgeistes.” Jacob Burckhardt’s footnote to the account of the Leaning Tower in his “Cicerone” quotes Foerster’s idea as follows:<sup>1</sup>

“For the history of art Foerster’s opinion about the relation of the Leaning Tower to the irregularities of measurement, oblique and bent lines, irregular intervals, etc., would be much more important [than his opinion about the Tower itself]; in all these things he sees a dislike of mathematical regularity and of exact symmetry; these are said to be ‘the clumsy expression of Romanesque endeavor’ (Die unbeholfensten Aeusserungen romantischer Bestrebungen). *Since we must unconditionally admit something of the kind in Greek temples, this view has something very attractive.* I believe, however, that the given phenomena must be otherwise explained, and, namely, not by want of dexterity,—which could not be suggested for the noble Pisan buildings,—but by an indifference to mathematical accuracy, which was peculiar to the earlier Middle Age.”

Burckhardt then proceeds to give examples of this indiffer-

<sup>1</sup> This footnote appears only in the first three editions.



ence (which certainly also existed). The footnote just quoted inspired me to make a personal call on Jacob Burckhardt at Basel in 1870. I showed him the measurements and drawings which I had just brought from Pisa. He advised immediate publication, and professed his previous ignorance of the facts thus brought to his notice. Thus my own contact with Burckhardt showed that he was not familiar with the constructive facts at Pisa, whereas to him belongs the original suggestion that, if the constructive facts exist, they would be analogous in feeling to the deflections and asymmetries of Greek temples. (Burckhardt's matter on the Temple of Poseidon at Paestum to which he refers in this footnote has been retained in later editions.) To Foerster, on the other hand, belongs the original suggestion that obliquities and bends were intentionally constructed at Pisa. He can hardly, however, have noted the true and delicate curves which are also found in the cathedral, for these certainly cannot be called "unbeholfen" or clumsy.

As a final suggestion for façades like those of St. Mark's and Cori it appears that the varying effects of light and shadow may have been the important consideration. Since these varying effects of light and shadow were notoriously studied with the greatest care in the profiles of classic architecture, why may they not have been considered for the surface of the façade at Cori? The same explanation may be sufficient for the concave curves of Paestum and of the Parthenon.

WILLIAM H. GOODYEAR.

# AN INSCRIPTION OF THE CHARIOTEER MENANDER<sup>1</sup>

THIS inscription (Fig. 1) is on a slab of white marble, 0.105 × 0.205 × 0.037 m., and was obtained by the Director of the American School in Rome in December, 1905, from a dealer who

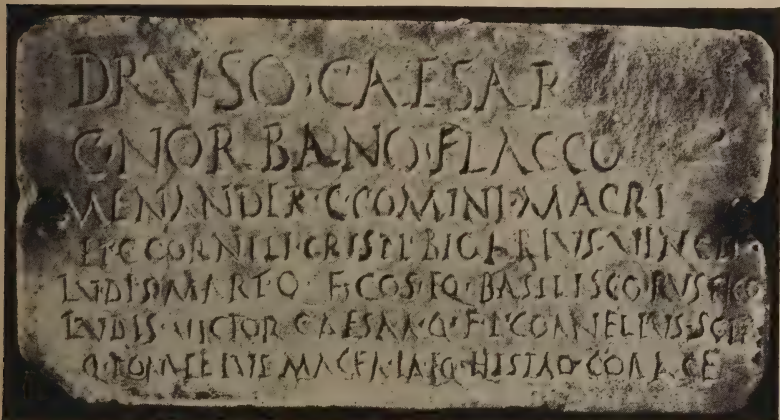


FIGURE 1. — INSCRIPTION OF THE CHARIOTEER MENANDER.

stated that it was found near the new Corso di Porta Pinciana.<sup>2</sup> The two iron nails by which the stone was attached are still in

<sup>1</sup> For some time I have been preparing for publication a catalogue of the inscriptions at the American School in Rome. The stone, however, which is the subject of this paper, is of such exceptional interest as to warrant its immediate publication in a separate article.

<sup>2</sup> Outside the Aurelian Wall, between the Porta Pinciana and the Porta Salaria. On the ancient cemetery between the Via Salaria and Via Pinciana see Jordan-Hülse, *Topographie der Stadt Rom*, I, 3, p. 437. In the course of the extensive improvements and construction of new streets there during recent years, numerous *columbaria* and inscriptions have been found; see *Not. Scav.* 1904, p. 391; 1905, pp. 13, 19, 38, 71, 81, 100, 142, 200, 270, 364, 375, 407; 1906, pp. 96, 121, 143, 181, 211, 251, 299, 336, 357. Our School has a number of other inscriptions from that region.

place. The minium in the letters is fairly well preserved. The inscription — an admirable example of Roman calligraphy — is in the *scriptura actuariæ*. The first three lines are more monumental in style; in the last four, the hand is more documentary, especially toward the end. Note the forms of A, P, R. The height of the letters is: l. 1, 0.013–0.015 m.; l. 2, 0.009–0.012 m.; l. 3, 0.009 m.; ll. 4, 5, 0.007 m.; ll. 6, 7, 0.006–0.007 m.

*Druso Caesare* [co]s.

*C. Norbano Flacco*

*Menander C. Comini Macri*

*et C. Corneli Crispi bigarius uincit*

5 *ludis Mart(i) q(uos) f(ecerunt) co(nsule)s eq(uis) Basilisco Rustico,*

*ludis uictor(iae) Caesar(is) q(uos) f(ecerunt) P. Cornelius Scip(io),*

*Q. Pompeius Macer pr(aetores), eq(uis) Histro Corace.*

*Lines 1, 2:* the date is 15 A.D. This is the earliest dated inscription of a Roman charioteer known. *C.I.L.* VI, 10051, mentions games in A.D. 13 ff., but is itself somewhat later. *C.I.L.* VI, 10046, is probably of the time of Augustus; see below.

*Line 3: Menander:* the agitator Menander of *C.I.L.* VI, 10046, l. 8, is perhaps the same person. *C.I.L.* VI, 10075, is perhaps his tombstone; but the name is not uncommon.

*C. Comini Macri:* cf. Tac. *Ann.* 4, 31 (24 A.D.): . . . *C. Cominium, equitem Romanum, probrosi in se carminis conuictum, Caesar precibus fratris, qui senator erat, concessit.* He is not mentioned elsewhere; we learn his *cognomen* from this inscription.

*Line 4: C. Corneli Crispi:* he is not mentioned elsewhere, unless he is the Cornelius spoken of in Tac. *Ann.* 6, 29 (34 A.D.): *Verum ab Seruilio et Cornelio accusatoribus adulterium Liuiæ, magorum sacra obiectabantur. . . . 30: Ac tamen accusatores, si facultas incideret, poenis adiciebantur, ut Seruilius Corneliusque perditio Scauro famosi, quia pecuniam a Vario Ligure omittendæ delationis ceperant, in insulas interdicto igni atque aqua demoti sunt.*

*bigarius:* on the *ludi circenses*, see *C.I.L.* I<sup>2</sup>, 1, *index vocab. s.v. ludus*; VI, 10044–10082, 33937–33958; *I.G.* XIV, 1474, 1503, 1604, 1628; Friedländer, *Sittengeschichte*<sup>6</sup>, (1889), II, pp. 325 ff. 498 ff.

*Line 5: ludis Mart(i):* May 12, see *C.I.L.* I<sup>2</sup>, 1, p. 318 (Mommsen).

*q(uos) f(ecerunt)*: so in l. 6. Cagnat, in his table of abbreviations in *Épigr. Lat.*<sup>3</sup>, does not record this use of Q.F.

*eq(uis)*: so in l. 7. Cagnat does not record this use of EQ.

*Line 6: ludis victor(iae) Caesar(is)*; July 20–30, cf. *C.I.L.* I<sup>2</sup>, 1, p. 322. There were also presumably special games this year in connection with the celebration of military victories; cf. *Tac. Ann.* 1. 55: *Druso Caesare C. Norbano consulibus decernitur Germanico triumphus manente bello . . . 72: Decreta eo anno triumphalia insignia A. Caecinae, L. Apronio, C. Silio ob res cum Germanico gestas.*

*P. Cornelius Scipio*: it is hardly likely, although barely possible chronologically, that he is the person mentioned in Velleius, 2, 100, 5: *Quintius Crispinus, singularem nequitiam supercilio truci protegens, et Appius Claudius et Sempronius Gracchus ac Scipio aliquae minoris nominis utriusque ordinis uiri, quasi cuiuslibet uxore uiolata, poenas pependere, cum Caesaris filiam et Neronis uiolassent coniugem* (2 B.C.). *C.I.L.* VI, 16203 may refer to him.

*Line 7: Q. Pompeius Macer*: see *Prosopogr. Imp. Rom.* His *praenomen* occurs here only.

*Corace*: this name for a horse occurs also in Pausanias, 6, 10, 7; Pliny, *N.H.* 8, 65, 160; on an archaic vase from Caere (*Cerveteri*), *Annali dell' Inst.* 1848, p. 354; and on a lamp, *C.I.L.* XV, 6250 (CORACINIC).

There remains the question as to the purpose of this inscription, and the occasion of its erection. It is obviously not a burial inscription, and can hardly be an honorary inscription; its form is not what one would have expected on, *e.g.*, the base of a herm of the charioteer himself. It reads almost like a section from some *fasti*. One might perhaps suggest that it was set up, as a memorial tablet of Menander's successes in the year 15 A.D., in the training school or stables to which he was attached. On this question, however, the inscription itself sheds little light; and in the absence of accurate information concerning the circumstances of its finding—in the absence as well of other similar inscriptions<sup>1</sup>—a definite conclusion on the subject can hardly be reached.

ALBERT W. VAN BUREN.

<sup>1</sup> *C.I.L.* VI, 10054, 10055, cannot be adduced as parallels.



## PRE-ROMAN ANTIQUITIES OF SPAIN

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IN order to become familiar with the pre-Roman antiquities of Spain, it is necessary to visit almost every province of the peninsula.<sup>1</sup> A wealth of material has already been collected in public and private museums, but until one makes a careful study of this material, it is hard to realize what interesting problems have been suggested concerning the early inhabitants of Iberia. To be sure, the work is still in its infancy, and it is too early to try to answer many questions which naturally arise. Were the Iberians the aboriginal people of Spain? Under what conditions and when did they reach the acme of their civilization? Are the Basques of to-day the lineal descendants of the Iberians? These are problems still unsolved, but another question, which will ultimately throw light on the entire subject, can be answered. How far were the Iberians influenced by foreigners, and who were these foreigners? That they were the Phoenicians, as was formerly supposed, can no longer be held in the light of recent investigations. That the Phoenicians were mere traders with only a few stations on the Spanish coast, and that the inhabitants of Tartessus (the Tarshish of the Bible) were not Phoenicians but Iberians has been proved beyond doubt by Eduard Meyer, *Geschichte des Alterthums*, II, pp. 141-154, 683-694.

One is forced to admit after a careful study of the antiquities that first pre-Mycenaean or Cretan, then Mycenaean, and finally Greek influence was all-powerful in the development of Spanish art. But at the same time it is easy to see that Iberian art in

<sup>1</sup> The only scientific treatment of the subject known to me is the invaluable book of Pierre Paris, *Essai sur l'art et l'industrie de l'Espagne primitive*, vol. I (1903), vol. II (1904). The results of the excavations are published with good illustrations in the *Revista de Archivos, Bibliotecas y Museos* (Madrid). The illustrations in this paper, except Figure 9, are taken partly from the former and partly from the latter work. See also P. Paris, *Arch. Anz.* 1906, pp. 168-181.

American Journal of Archaeology, Second Series. Journal of the  
Archaeological Institute of America, Vol. XI (1907), No. 2.

all its phases had a decided local color. I purposely refrain from a discussion of the Palaeolithic period, the age of cave-dwellers, which is identical with that of France, and also of the Neolithic period, and begin with the Bronze Age.<sup>1</sup>

The first illustration (Fig. 1) takes us back to the Mycenaean period. We have before us a beehive grave found at Antequera, north of Malaga, in southern Spain. It was published in the *Revista de Archivos* by Señor Bosco, who very correctly compares it, as his illustration shows, with Mycenaean tholos tombs of continental Greece. The construction is no longer

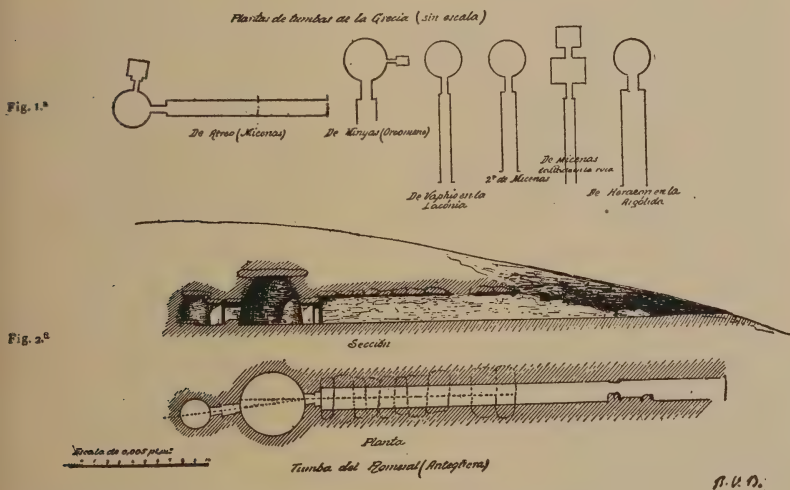


FIGURE 1. — (1) PLANS OF MYCENAEAN TOMBS OF GREECE.

(2) SECTION AND PLAN OF BEEHIVE TOMB AT ANTEQUERA.  
(*Revista de Archivos*, XII, pl. 19.)

megalithic, but the walls are formed of rough limestone slabs, bonded with mud, like the later and poorer tombs of Mycenae. The cupola is only 4 m. high. Unfortunately the tomb was robbed, and so its exact date cannot be fixed.

Figure 2 is a section and ground plan of a similar tomb found at Cintra, west of Lisbon, Portugal. Further excavations will doubtless bring to light a large number of such tombs on the east as well as on the south and west coasts of the peninsula.

<sup>1</sup> For a report on the finds in the palaeolithic grotto at Altamira, see *A.J.A.* VIII, 1904, p. 323, and *Arch. Anz.* 1906, pp. 173-175, where the literature is given.

At Tarragona, for example, good specimens of Cyclopean masonry of the Mycenaean style can still be seen in the lower courses of the city wall.

The small votive offerings of priests, priestesses, and deities in bronze, reproduced in Figure 3, are from the rich collection of Señor Vives, who showed me much courtesy last summer in Madrid. Similar types of bronze statuettes are found everywhere in Spain. Mr. Horace Sandars found quantities of them at Despeñaperros in the Sierra Morena, where they were no doubt manufactured. One half of his collection he donated to

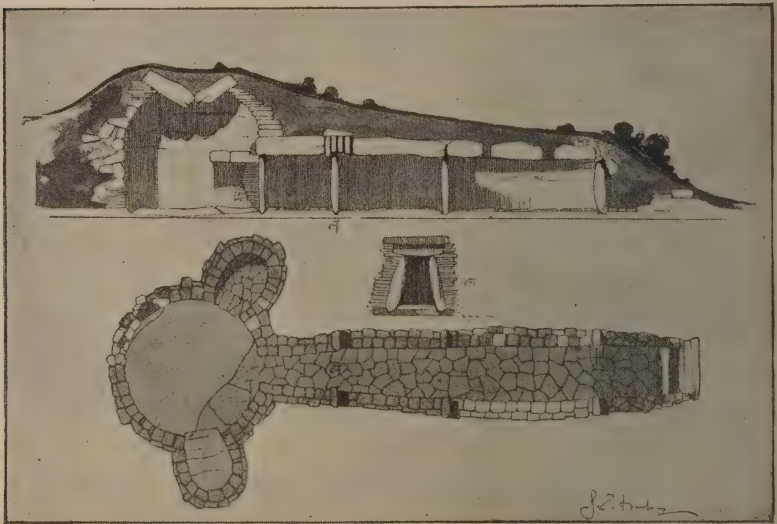


FIGURE 2. — SECTION AND PLAN OF BEEHIVE TOMB AT CINTRA.  
(*P. Paris*, I, p. 39.)

the British Museum, where, thanks to the director Mr. Cecil Smith, I had the opportunity last June to study them, although at that time they were not yet exhibited. The other half, Mr. Sandars gave to Señor Vives, who has lent the most important specimens to the Archaeological Museum at Madrid. They date from the early Bronze Age (*ca.* 3000 B.C.) to the sixth century B.C., and many of them show decided influence of Mycenaean or Cretan art.

Fig. 3, Nos. 19 and 20 (*P. Paris*, II, pp. 183, 184, Figs. 280, 281) are probably priests. The former is 97 mm. high, and was found in

Santisteban del Puerto (Jaén); the latter is 89 mm. high, and was acquired at Granada.

No. 21 (P. Paris, II, p. 194, Fig. 311) is probably a priestess. Height 98 mm. From Linares (Jaén).

No. 7 (P. Paris, II, p. 159, Fig. 231). A nude male figure called Mars or Neton by Mérida. P. Paris justly doubts this name, because it is not at all certain that the figure wears a helmet. It seems to be a caricature. Height 81 mm. From Linares (Jaén).

Nos. 26, 25, 27 (P. Paris, II, p. 189, Figs. 303, 304, 305). Veiled female figures. The body of the first is reduced almost to a plaque.



FIGURE 3. — BRONZE VOTIVE OFFERINGS. (*Revista de Archivos*, IV, pl. 6.)

Height 52 mm. Provenance unknown. The second wears a peaked cap and a veil. Height 68 mm. From Castellar de Santisteban (Jaén). The body of No. 27 is reduced to a rectangular plaque, but the head, as in all these types, is worked out plastically, a process which reminds one of the prehistoric terracottas from the Argive Heraeum and elsewhere. In front of the body the hands, with the indication of fingers, and the borders of the mantle are visible. Height 58 mm. From Castellar de Santisteban (Jaén).

No. 12 (P. Paris, II, p. 169, Fig. 252). Probably a god of war, because the figure wears a helmet. It is extremely difficult to date



this type, because it was retained for centuries after its first invention. Similar types are found not only in the early Bronze Age, but also in the early Iron Age. Height 61 mm. From Palencia.

No. 10 (P. Paris, II, p. 171, Fig. 258). Male figure with plaque-like body. The curve of the nose, which gives the face a Semitic appearance, is merely accidental. There is no Phoenician influence here. Height 56 mm. Bought at Granada.

No. 4 (P. Paris, II, p. 171, Fig. 257). We have here a neolithic type of female idol, such as is found in the second city of Troy (*ca.* 2500–2000 B.C.), but translated into bronze, a most remarkable example of the early Bronze Age. Height 70 mm. From Puente-Genil (Córdoba). The same type in stone and terracotta occurs also



FIGURE 4.—SAMIAN BRONZE STATUETTE. Archaeological Museum, Madrid.  
(*P. Paris*, I, p. 108.)

in Spain, and can be seen in the Museo Proto-Historico Iberico at Madrid, Calle de Alcalá 86.

No. 30 (P. Paris, II, p. 159, Fig. 233). Not a gladiator holding a sword, as Mélida surmises, but more probably a commander holding a rod or bâton, symbolic of power, as P. Paris suggests. Height 67 mm. Bought at Granada.

The most interesting of these bronzes is the mask (Fig. 3, No. 35) with the peculiarly arranged hair. It is early archaic Greek work, and may be more specifically assigned to the

school of Phocaea, because a Phocaeen vase, now in the British Museum (C 268) has exactly the same kind of mask painted on either side.<sup>1</sup> It is not surprising to find Phocaeen influence in Spain, because the earliest Greek colonies in Iberia were founded either from Phocaea itself or from the Phocaeen colony Massalia. The Iberians even received their alphabet from Phocaea (Eduard Meyer, *op. cit.* II, p. 691). As early as the seventh century B.C. Phocaeen merchants came to Tartessus,



FIGURE 5.—BULL WITH HUMAN HEAD FROM BALAZOTE. (*P. Paris*, I, pl. 4.)

and soon outbid the Phoenician traders (Ed. Meyer, *op. cit.* II, pp. 692–693).

Samos, too, had dealings with Tartessus in the seventh century B.C. (Ed. Meyer, *op. cit.* II, pp. 692, 533–534), and so it is only natural to find in Spain a genuine Samian bronze statuette (Fig. 4) of the archaic period. It closely resembles the Samian terracottas and the Samian statue dedicated by Cheramyces to Hera.

<sup>1</sup> Reproduced in *J.H.S.* II, p. 304. I do not agree with Walters, *History of Ancient Pottery*, I, p. 254, who calls it Cypriote. On p. 64 of the same volume Walters expresses himself more guardedly and with less assurance regarding its fabric.

A curious bull with human head (Fig. 5), found at Balazote near Albacete in southeastern Spain, shows decided influence of Oriental, *i.e.* Asiatic, art. Heuzey<sup>1</sup> points out various details of technique recalling monuments of Babylonia and Persia. Similar animals have been found elsewhere in Spain.

Figure 6 reproduces three bronze heads of bulls of the Mycenaean period, in technique much like those from Crete.<sup>2</sup> They were found at Costig in Majorca, an island with many traces of Cyclopean masonry. Indeed, I am inclined to believe that the bull-fights of Spain may go back to the influence



FIGURE 6. — BRONZE HEADS OF BULLS FROM MAJORCA. (*P. Paris*, I, pl. 6.)

of the Minoan Cretans, who are now known to have been very fond of the sport of bull-baiting.<sup>3</sup>

Figures 7-9 reproduce representative specimens of local Iberian pottery. The pieces in Figure 7 are incised prehistoric black ware from Andalusia and belong to Mr. Bonsor's collection. I saw even earlier ware than this in the Museo Proto-Historico Iberico at Madrid, vases which are identical with

<sup>1</sup> Quoted by P. Paris, *Essai*, I, pp. 118-121.

<sup>2</sup> The resemblance is more marked between the Cretan type illustrated in *B.S.A.* VI, p. 52, and the Iberian type pictured in P. Paris, *Essai*, I, p. 147, Fig. 112. The horns of the bull on the Cretan agate intaglio (*B.S.A.* IX, p. 114, Fig. 70) are identical with those from Costig.

<sup>3</sup> *B.S.A.* VIII, p. 74.

those of the second city of Troy (*ca.* 2500–2000 B.C.). They are hand-made, and the incised lines were filled with chalk. Primitive stone idols similar to those of Parian marble found on the Aegean Islands can also be seen in the same collection. In fact, the art of primitive Spain is identical with that of the entire Mediterranean basin. There must have been much livelier intercourse between those countries in early days than has usually been admitted.

From the Mycenaean period down to the Roman domination in the second century B.C. the pottery shows strong Mycenaean influence (Fig. 8), though local peculiarities are apparent. The earliest pieces have curvilinear types of ornamentation; later come vegetable and floral types, and finally animal types (Fig. 9). The latter are



FIGURE 7. — INCISED POTTERY FROM ANDALUSIA.  
(*P. Paris*, II, p. 43.)

much like those of the sub-Mycenaean pottery of Cyprus. Furthermore, the Messapian ware of Apulia influenced the latest Iberian styles of pottery. Thus an askos of local Apulian fabric in the British Museum (Walters, *History of Ancient Pottery*, II, 326, Fig. 185) is decorated with designs that occur frequently on local Spanish pottery.<sup>1</sup> It may be, however, that the Messa-

<sup>1</sup> The mask on the askos is also seen on a fragment from Elche (*P. Paris*, II, p. 99, Fig. 197); the fish is similar to the one on another fragment from Elche



pian ware and that of the Peucetians go back to the same source from which the Iberians drew. The local Apulian pottery was supplanted by the Athenian red-figured ware in the fourth century B.C., but the local Spanish pottery remained free from Athenian influence,<sup>1</sup> and continued without interruption down to the period of Roman domination. E. Albertini, a member of the French School at Rome, who has been working at Elche with P. Paris, has begun to publish in the *Bulletin hispanique* (1906, pp. 333-362; 1907, pp. 1-17) a thorough account



FIGURE 8. — PAINTED SHARDS SHOWING MYCENAEAN INFLUENCE.  
(*P. Paris*, II, pp. 76-77.)

of indigenous Spanish ceramics, and much light will also be thrown on the whole subject by the investigations of the German archaeologists Schulten and Koenen, who are making

(*P. Paris*, II, p. 95, Fig. 184); the S-shaped designs occur on a fragment from Meca (*P. Paris*, II, p. 100, Fig. 200); the wave pattern occurs also on a fragment from Meca (*P. Paris*, II, p. 86, Fig. 173); the ivy decoration occurs on a vase from Elche (*P. Paris*, II, p. 69, Fig. 102); and the star is similar to the star on a fragment from Amarejo (*P. Paris*, II, p. 54, Fig. 56).

<sup>1</sup> It is noteworthy that the tongue pattern (*Stabornament*), which first makes its appearance in Attic ceramics in the sixth century B.C., does not occur on Iberian pottery.



FIGURE 9. — PAINTED SHARDS FROM ELCHE.

In the Archaeological Museum at Madrid there is a considerable collection of limestone statuary, found for the most part at Cerro de los Santos, near Murcia, in southeastern Spain. This is usually called Graeco-Phoenician; but since this term is now applied — without good reason, however — to Cypriote statuary, and since there is a decided difference between the art of Cyprus and that of Iberia, I prefer the term Graeco-Iberian. The general style of these sculptures — they belong to the sixth, fifth, and fourth centuries B.C. — is Greek, but there are decided local peculiarities in the drapery and jewellery. The statue reproduced in Figure 10 still belongs to the archaic period. It represents a veiled woman, probably a priestess, holding a sacrificial cup and laden with gold jewellery such as has actually been found in Spain. That the Spanish and Moorish women of to-day are just as fond as were their ancestors of veils, mantillas, and jewellery is seen in Figure 11.

One of the richest discoveries of the last decade is the famous gold

systematic excavations at Numantia in the northern part of central Spain. It is interesting to note that this Ibero-Mycenaean pottery, as it is now called, has been found in southern France, brought there most probably by Massaliote traders.

FIGURE 10. — GRAECO-IBERIAN STATUE. (*P. Paris*, I, pl. 7.)



FIGURE 11. — MOORISH WOMAN.  
(*Revista de Archivos*, IX, pl. 6.)

and silver jewellery, found in a field 4 km. from Jávea, in the province of Alicante. The masterpiece of this treasure, now in the Archaeological Museum at Madrid, is a diadem of gold, 37 cm. long and weighing 133 grammes (Fig. 12). It is much like the jewellery from Cerro de los Santos, as Mélida, the Director of the Museum, correctly noticed, but he certainly erred in assigning it to a native Iberian artist. Pierre Paris is right in calling it purely Greek, and in comparing it with the Greek jewellery of Etruria and southern Russia.<sup>1</sup>

But that it is the work of an Attic goldsmith, as he claims, seems doubtful to me. It is more probably the work of an

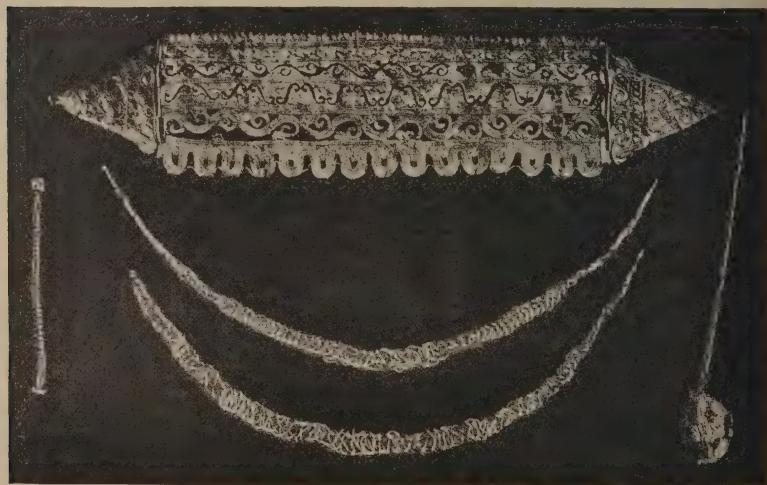


FIGURE 12. — GOLD JEWELLERY FROM JÁVEA. (*Revista de Archivos*, XIII, pl. 18.)

Ionian of Asia Minor, who very successfully combined Attic

<sup>1</sup> *Arch. Anz.* 1906, pp. 169-171. *R. Arch.* VIII, 1906, pp. 424-435, pl. VII.





FIGURE 13.—BUST FROM ELCHE.  
(*P. Paris*, I, pl. 1.)

pearance. Such are the peaked cap, the golden diadem, the peculiar disks of gold on either side of her head. The artist must furthermore have been personally acquainted with this queenly beauty, for he has given us a very faithful portrait. Her features are not Greek nor are they Semitic. This is probably the best and the truest likeness of a typical Iberian woman that we may ever hope to find.

Figure 14 is a portrait of a modern Spanish woman in Valencian costume. The peculiar coiffure is especially interesting, and has often been cited in explanation of the remarkable headdress of the Queen of Elche.

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delicacy with Ionic sumptuousness.

I have withheld to the last the finest monument ever found on Spanish soil, the much admired bust from Elche (Fig. 13), now in the Louvre. It is a queenly figure, worthy of the hand of a Phidias, during whose lifetime it seems to have been made. The artist no doubt lived among the Tartessians and knew their customs; otherwise he could not have added all that wealth of detail, and all those eccentricities of dress which give his work so foreign an ap-



FIGURE 14.—MODERN SPANISH WOMAN. (*Revista de Archivos*, IX, pl. 6.)



American School  
of Classical Studies  
in Rome

COINS FROM ASIA MINOR

[PLATE XXIII]

The coins described in this paper were collected in Asia Minor during the spring of 1904.

1. Tarsus, Cilicia. Æ 1.4.

*Obv.* Head of Caracalla r. laureate. [AV]KAMAVPCE VHPO-  
CANTONNEINOC CEB. In field, Π Π.

*Rev.* Female figure wearing calathus, standing l. In l., cornucopiae.  
In r., Nike holding wreath.

[AΔ]PCEVHPANTΩNEIOVΠOΛ. To l., KOIN | OBOV |  
[Λ]ION. Below [T]APCOVMH | TPOTΠ. In field to l., Γ. .  
To r., B.

2. Tarsus, Cilicia. Æ .7. Variety of No. 99 in *Cat. Gr. Coins in Brit. Mus.*

*Obv.* Head of city, turreted and veiled. Fillet border.

*Rev.* Sandan on horned animal. In l., bipennis. To r., TAPΞEΩN.  
Border of dots.

3. Adana, Cilicia. Æ .85.

*Obv.* Bust of Athena. Crested Corinthian helmet and aegis.

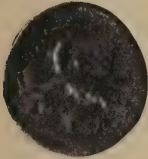
*Rev.* AΔANEΩN. Nike advancing r. In l., palm. In extended r.,  
wreath. To l., [AP | MA | KA.

4. Ephesus, Ionia. Æ .5.

*Obv.* ΕΦ. Bee. Laurel border.

*Rev.* Stag standing r. Head turned to l. Magistrate's name,  
[Δ]IONYCIOV.

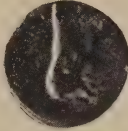
5. Soli, Cilicia. Æ .5. Similar to *Cat. Gr. Coins in Brit. Mus.*,  
No. 34.



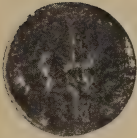
6



7



10



9



1



5



11



3



8



12



2



4

COINS FROM ASIA MINOR



*Obv.* Head of Athena, r. Crested Athenian helmet.

*Rev.* Bunch of grapes. Below,  $\Sigma\text{OAE}[\Omega\text{N}]$ . In field to l., K. To r., AA.

6. Soli, Cilicia.  $\text{Æ}$  .8. Like *Cat. Gr. Coins in Brit. Mus.*, No. 39, but with the position of the letters reversed.

*Obv.* Head of Artemis r. Behind,  $\text{Æ}$ . Border of dots.

*Rev.* Athena fighting, to r. In l., shield. In r., bolt. To l., downwards,  $\Sigma\text{OAE}\Omega\text{N}$ . To r., monograms,  $[\text{A}]$ , and another now illegible.

7. Soli, Cilicia.  $\text{Æ}$  .65.

*Obv.* Head of Artemis r., with bow and quiver. Border of dots.

*Rev.* Cup in shape of Mycenaean cylix, with handle and trace of lip. On either side, branch. Above, KY. To r. and l.,  $\begin{matrix} < & \Omega \\ & | & \Lambda \\ \text{O} & & \approx \end{matrix}$

8. Soli, Cilicia.  $\text{Æ}$  .5.

*Obv.* Eagle, border of dots.

*Rev.* Bunch of grapes. To r., K. Above,  $[\Sigma]\text{OAE}\Omega\text{N}$ .

9. Side, Pamphylia.  $\text{Æ}$  .75.

*Obv.* Bust of Hadrian, r. AVKAITPAI AΔPIAN[OC].

*Rev.*  $[\text{C}]\text{I}\Delta\text{H TWN}$ . Athena advancing l., with crested helmet and long chiton. In r., pomegranate and spear. On l. arm, shield. Before her, l., snake. [See *Cat. Gr. Coins in Brit. Mus.*, No. 83.]

10. Clazomenae, Ionia.  $\text{Æ}$  .7.

*Obv.* Head of Athena, with Corinthian helmet. Countermark, star.

*Rev.* Ram walking. Countermark, prow, r. Above,  $\Gamma\text{APMI}\Sigma$ .

11. Apamea, Phrygia.  $\text{Æ}$  .75.

*Obv.* Head of Zeus, r., wearing oak wreath.

*Rev.* Cultus statue of Artemis. To r., downwards, ATTAME[ΩN]. To l., downwards, ΗΠΑΚΛΕ | Γ.

12. Cremna, Pisidia. † M. B. Similar to Cohen, IV, No. 298.

*Obv.* Bust of Geta, to r. P · SEP · GETA · PON · CAES ·

*Rev.* Nemesis with small griffon at feet, l. VLTRI (to l.). COL. CR. (to r.).

C. DENSMORE CURTIS.





## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS

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#### GENERAL AND MISCELLANEOUS

**Photography of Manuscripts.** — In *Jb. Kl. Alt.* XVII, 1906, pp. 601-658 (15 pls.), K. KRUMBACHER discusses in detail the value of photography, and the methods by which it can be economically employed in philological and archaeological studies. He urges students to photograph manuscripts upon paper films, and emphasizes the superiority of this method to collation. It is also relatively cheaper. *Ibid.* p. 727, he adds a few notes.

**Materials for the History of Prehistoric Archaeology.** — **An Unpublished Memoir of Montfaucon on the Arms of the Ancient Gauls and the Neighboring Peoples.** — In *R. Arch.* VIII, 1906, pp. 37-48, E. T. HAMY publishes, with introduction, an essay by BERNARD DE MONTFAUCON, written in 1734. In this the theory that the stone and the bronze arms belonged to different contemporary races is maintained.

**The Evolution of Culture.** — The earliest systematic attempt to apply the theory of evolution to the products of human handiwork was made by Lt.-Gen. A. Lane-Fox Pitt-Rivers, who gathered and arranged the large ethnological collection now at Oxford. His principles of arrangement and his theories of development were set forth in various addresses. These have now been collected with an introduction in which some of the main principles of the author are discussed. The essays are: I, The Principles of Classification, adopted in the arrangement of the author's collection (1874);

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor PATON, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, Dr. A. S. PEASE, and the Editors, especially Professor MARQUAND and Dr. PEABODY.

No attempt is made to include in this number of the JOURNAL material published after January 1, 1907.

For an explanation of the abbreviations, see pp. 140, 141.

II; On the Evolution of Culture (1878); III-V, Primitive Warfare (1867-1869); VI, Early Modes of Navigation (1874). (Lt.-Gen. A. LANE-FOX PITT-RIVERS, *The Evolution of Culture and Other Essays*, edited by J. L. MYRES, with an Introduction by HENRY BALFOUR. Oxford, 1906, The Clarendon Press, xx, 232 pp.; 21 pls. 8vo. 7s. 6d.; \$2.50 net.)

**The Origin of Spiral Decoration.**—In *Z. Ethn.* XXXVIII, 1906, pp. 1-33 (76 figs.), A. G. WILKE discusses the origin and spread of the spiral maeander and similar systems of decoration. He argues that they developed from the shifting of concentric half-circles. Concentric circles are found in the late neolithic and early bronze ages in northern Europe, and the whole varied system of spiral decoration appears in southern Hungary, especially in Transylvania and Butmir. From this region it spread by trade to the north and west, and by invasion to the Aegean region. The true spiral developed from the spiral maeander. The angular decorations of the same character are also due to shifting of other geometric figures. This origin explains the appearance of the maeander and spiral as decorations among widely separated peoples.

**Prehistoric Oriental Influence in Northern Europe.**—In *Mitt. Anth. Ges.* XXXVI, 1906, pp. 57-91 (11 figs.), M. MUCH examines the evidence for Oriental influence in the arts and customs of northern Europe during the neolithic and early bronze ages, with special reference to the views of Sophus Müller, who holds that almost all the northern civilization is of Oriental origin. He concludes that this influence is as yet not proved, and that the growth of civilization in Europe shows an independent character, varying according to the natural features of the regions in which it developed.

**The Origin of Mythological Monsters.**—In *Z. Ethn.* XXXVIII, 1906, pp. 269-311 (26 figs.), H. BAB argues that mythological monsters owe their existence in great measure to abnormal or monstrous human births. This thesis is discussed at length with special reference to the phantastic creations of Asiatic mythology.

**The Pumpelly Expedition of 1904.**—In *Z. Ethn.* XXXVIII, 1906, pp. 385-390, H. SCHMIDT reports briefly the results of the Pumpelly Expedition to Turkestan in 1904. Excavations were conducted at two large mounds, near Anau. They showed long occupation in which four periods could be distinguished; three of the bronze, and one of the iron age. The last bronze age period seems to have reached its height about 1500 B.C. The fourth period seems to belong early in the first millennium B.C. Trial excavations were also made at old Merv.

**The Names of the Letters of the Alphabet.**—In *Eph. Sem. Ep.* II, 1906, pp. 125-139, M. LIDZBARSKI discusses the origin of the names of the letters of the Semitic alphabet, and comes to the conclusion that these names are of genuine Semitic origin and that the alphabet must have been invented by a Semitic people. It is possible, however, that it is based upon some foreign phonetic or acrophonetic system. This may have been one of the varieties that have lately been discovered in the eastern Mediterranean. It is impossible that the Greek alphabet was original, and that the Semitic was borrowed from it.

**Aramaic Texts on Stone, Clay, and Papyrus.**—In *Eph. Sem. Ep.* II, 1906, pp. 200-250, M. LIDZBARSKI summarizes the discoveries and publica-

tions of Aramaic texts from bilingual cuneiform inscriptions, Egyptian papyri, ostraka, and stone inscriptions from Egypt and various parts of Syria.

**Himyaritic Inscriptions.**—In *S. Bibl. Arch.* XXVIII, pp. 143-148 (pl.; fig.), D. H. MÜLLER discusses the Himyaritic inscriptions discovered by G. U. Yule and published *Ibid.* XXVII, 1905, pp. 153-155. He reviews previous discussions and translations, and gives a corrected edition of the text in transcription, a translation, and commentary.

**South Arabian Temple Codes.**—In *Or. Lit.* IX, 1906, cols. 256-262, 324-330, 395-398, H. GRIMME describes a number of Sabaeen inscriptions which contain regulations in regard to the entering of sacred precincts, the protection of consecrated property, and offerings of atonement in case of violation of sanctity. These texts are of peculiar interest on account of the light which they throw upon the ancient Semitic conception of holiness, and their parallels to the old Hebrew and other ancient religious conceptions.

**The Friezes from Susa.**—In *M. Soc. Ant. Fr.* LXV, 1904-1905, pp. 32-44, H. A. VASNIER criticises the restoration of the friezes from Susa in the Louvre. No mortar should appear between the joints of the face. The bricks are slightly wedge-shaped, in order that the mortar at the back may not interfere with the exact contact of the enamelled surfaces in front. This method of construction is found in Turkestan on the tomb of Timur, the work of Persian artists, and its employment in the Louvre would add much to the beauty of the reconstruction.

**Notes on Old Persian Inscriptions.**—In *J.A.O.S.* XXVIII, pp. 190-194, A. V. W. JACKSON publishes an important list of corrections of old Persian inscriptions, collated by him during a recent trip through Persia.

In *Or. Lit.* IX, 1906, cols. 481-488, A. HOFFMANN-KUTSCHKE discusses the text and interpretation of several passages in the Achaemenid inscriptions.

**Parthian Coins with Beardless Faces.**—In *Num. Chron.* 1906, pp. 221-231, H. H. HAWORTH reiterates, as against Mr. WROTH, his previous doubts about the accuracy of the classification of the coins with a beardless face on the obverse, generally placed at the head of the Parthian series, and repeats his suggestion that they may be attributed to the Arsacidan rulers of Armenia.

**The Earliest History of Cyprus.**—In *Mitt. Vorderas. Ges.* XI, 1906, pp. 1-78 (10 pl.), R. VON LICHTENBERG gathers information concerning Cyprus from the Egyptian and Assyrian inscriptions, the principal historic remains in the island itself, and the statements of Greek writers, and constructs from them a sketch of the earliest history of the island. He concludes that there was a homogeneous civilization in Cyprus, Troy, and Phrygia, whose roots are to be sought in the direction of Thrace, and which perhaps can be traced as far as southern Hungary. With this conclusion the ancient traditions agree which represent the Trojans and Phrygians as migrating from Thrace to Asia Minor. The earliest inhabitants of Cyprus are to be regarded as nearly related to these races. As early as the third millennium B.C. they came by land to the southern coast of Asia Minor, whence they were attracted to Cyprus by the fertility of the island.

**Ancient Ships.**—In *Jb. Arch.* I. XXI, 1906, pp. 107-115 (3 figs.), E. ASSMANN criticises rather unfavorably P. Gauckler's article on the ship mosaic discovered in 1896 at Althiburus (*C. R. Acad. Insc.* 1898) and



Schiff's discussion of the ship graffiti in Alexandrian tombs. The ignorant maker of the mosaic seems to have applied names to types of vessels quite at random; hence nothing can be safely inferred as to the meaning or even the correct form of the names used. Among the names that are clearly misapplied are *actuaria* and *schedia*. The large single vessel on the floor of another room of the same villa, marked APAEONA LIBURNI, is not a Liburnian type of vessel, but a ship called *Apaeona* or *Apaфона*, probably a Phoenician name, which belonged to Liburnius, the owner of the house. The supposed discovery, in the Alexandrian sketches, of a lateen sail, is a mistake.

**Survival of Pagan Cults in Thrace.** — In *J.H.S.* XXVI, 1906, pp. 191-206 (9 figs.), R. M. DAWKINS gives an account, partly from personal observation, partly from an earlier native writer, of a village masquerading festival which is celebrated at Carnival time in the district of Vigo, the ancient Thracian capital, between Constantinople and Adrianople. Some features are evidently survivals of the ancient spring festival of the Spirit of Vegetation, and are akin to the ceremonies of the Curetes and the Roman Salii, while others belong more directly to the cult of Dionysus. The little drama includes planting and sowing, animal disguises with a mock slaying and resurrection, phallic features, prophylactic bells, etc. Somewhat similar ceremonies in the island of Scyros, together with a resemblance of dialects, suggest that after the inhabitants of that island were removed to Corfu by the Venetians in the seventeenth century, it was repopulated from this part of Thrace.

**The Shoe in Primitive Ceremonies.** — At the May meeting of the Berlin Arch. Society, E. SAMTER spoke on the shoe in primitive marriage and funeral ceremonies, and traced the custom of throwing an old shoe after a newly married pair, or some one starting on a journey, to the wish to sacrifice a part of one's clothing to propitiate evil spirits, and to the placing of shoes in the grave for use on the journey of the soul. Marriage ceremonies were in origin a form of service to the dead. (*Arch. Anz.* 1906, cols. 194-195.)

**The Origin of the Taurobolium.** — The paper by C. H. MOORE, presented at the General Meeting of the Archaeological Institute in Boston (*A.J.A.* IX, 1905, p. 71), is published in full in *Harvard Studies in Classical Philology*, XVII, 1906, pp. 43-48.

**Angariae.** — The Persian postal system (*ἀγγαρίων*) is described by Herodotus, and in the fourth century A.D., *angarium* denotes the state transport of burdens, and *angariae* the animals and wagons pressed into this service. The period between Herodotus and Diocletian is studied in *Klio*, VI, 1906, pp. 249-258, by M. ROSTOWZEW, who shows that the custom of pressing animals and men into public service continued unbroken through Hellenistic and Roman times, and increased with the institution of the imperial fast post, until it was placed on a legal basis by the later emperors. The custom is best known in Judaea and Egypt. The verb used is regularly *ἀγγαρεύειν*.

**Jugglers.** — The feats of jugglers in ancient and mediaeval times, as shown on works of art or mentioned in literature, are discussed by A. WARREN in *Reliq.* XIII, 1907, pp. 1-16 (11 figs.). A list of representations of such feats is given in an appendix.

**Horse Brasses.**—The ornamental brasses used to decorate horses were originally amulets, and are still so regarded in some European countries. Their origin, use, and meaning are discussed, and 165 forms illustrated by LINA ECKENSTEIN in *Reliq.* XII, 1906, pp. 247–262 (13 figs.).

## EGYPT

**The Oldest Fixed Date in History.**—In *Bibl. World*, XXVIII, 1906, pp. 108–112, J. H. BREASTED discusses the Egyptian calendar and the information that it gives in regard to the antiquity of Egyptian civilization. The Egyptian year consisted of 365 days, so that every four years the New Year was celebrated one day too soon. In the course of 1460 years New Year's day thus made a complete circuit of the year and came back to the day from which it had set out. This circuit is known as the Sothic period. The beginning of such a period is recorded 2780 B.C., and it is impossible to suppose, in view of the high culture of this age, that the calendar was first introduced at this time. Moreover, the year of 365 days is mentioned in Pyramid texts. We must go back, therefore, another 1460 years to 4241 B.C. to find the beginning of the Egyptian era.

**Totemism in Egypt.**—In a lecture at the Musée Guimet, V. LORET argued that the gods of the Egyptians were the totems of the different Egyptian clans before they were worshipped as gods. In spite of some difficulties, the theory has much to recommend it, and would certainly explain the worship of animals, which has formed one of the standing puzzles of Egyptian religion. (*Athen.* Sept. 15, 1906, p. 310.)

**The Prehistoric Kings of Abydos.**—In *J. Asiat.* VII, 1906, pp. 233–272, E. AMELINEAU reviews his former discussion of the historical character of the first kings of Abydos named in the Palermo stone, and shows how his conclusions have been confirmed by recently published Egyptian and Ethiopian records and by archaeological discoveries, which prove the persistence of the cults of these early Pharaohs down to a comparatively late time.

**A Statuette of the Goddess Buto.**—In *S. Bibl. Arch.* XXVIII, pp. 201–202 (pl.), V. SCHMIDT discusses the pedestal of an Egyptian statuette in the Civic Museum at Mantua, which bears an inscription, stating that it was erected by Rameses II, in honor of the goddess Buto.

**The Title "Father of the God."**—In *Sitzb. Sächs. Ges.* 1905, pp. 254–270, L. BORCHARDT finds that the title "Father of the God" designates the king's father-in-law, during the Old and Middle Kingdoms. In the New Empire the title has the same meaning, and in later times it designates the king's father. Since the service of the gods imitated that of the kings, the same title designates the "father-in-law" of a god.

**The Stele of the Excommunication.**—The stele of the excommunication from Napata is translated and discussed in *Klio*, VI, 1906, pp. 287–296 (fig.), by H. SCHÄFER, who argues, against Maspero, that it is a royal decree excluding all members of a certain family from the temple of Amon at Napata, because some of them had planned a murder in the temple, for which crime they had been burned to death. The edict closes with a curse upon all prophets and priests who do evil in the temples. The Nubian king's name has been erased, but the language indicates a date not later than the end of the seventh century B.C.

**The Arrival of the Statue by Bryaxis at Alexandria.** — In *R. Arch.* VIII, 1906, pp. 322 f., is a summary by G. DATTARI of a paper presented by him at the Antiquarian and Numismatic Society of Montreal, in which, on the evidence of coins, he fixes the date at which the statue of Serapis, by Bryaxis, reached Alexandria in 214–213 B.C.

**Two Statuettes of Serapis.** — In *Ath. Mitt.* XXXI, 1906, pp. 55–59 (2 pls.; fig.), F. W. VON BISSING publishes two statuettes of Serapis from Cairo in his collection. One is a limestone figure (height 0.19 m.), of good workmanship, and clearly a copy of a statue, which can scarcely be other than the work of Bryaxis. The other figure is of bronze, and also repeats the motive of the great statue, but emphasizes the drawing back of the left leg and extension of the right.

**Ancient Dice.** — In *B. Soc. Ant. Fr.* 1906, pp. 158–159, E. MICHON describes two steatite dice from Egypt. One is a regular icosahedron, having a letter of the Greek alphabet, from A to Y, on each face. The other is a dodecahedron, having the first twelve Greek numerals on its faces.

**Two Bronze Portraits from Egypt.** — There is in the British Museum a pair of statuettes representing a male and a female figure, in the guise of Olympian deities but with portrait faces and certain attributes which belong to Ptolemy Philadelphus and Arsinoë II. The figures, which measure a few inches over a foot in height, are wholly Greek in conception and workmanship, although from Egypt. They are interesting as giving an idea of the appearance of statues of the θεοὶ ἀδελφοί. (C. C. EDGAR, *J.H.S.* XXVI, 1906, pp. 281–282; pl.)

**Public Works under Ptolemy Philadelphus.** — In *C. R. Acad. Insc.* 1906, pp. 433–441, P. JOUGUET and J. LESQUIER publish a papyrus fragment relating to works of irrigation undertaken in the twenty-seventh year of Ptolemy Philadelphus (259 B.C.). It contains a plan of the proposed canals, with specifications as to dimensions, and estimates of the cost, varying according to the season when the work is carried on. The fragment shows that the *naubion* was at this time a cube, measuring two royal cubits on each side and therefore equal to the *aiolion*.

**“Chiselled” Coins.** — Dr. EDDE, in *B. Num.* XIII, 1906, pp. 7–9, argues, on the basis of a small hoard of coins acquired by him in Egypt, in behalf of the theory examined and rejected by Babelon (*Traité*, I, pp. 644 f.), that the coins gouged by a chisel were thus cut by the casual possessors in order to determine whether they were of the proper metal throughout, or were merely plated.

**Roman and Egyptian Legal Formulae.** — The relation of the written instructions given by the magistrate in Roman Egypt to a subordinate (*iudex pedaneus*) to the *formulae* used in similar cases in Roman law has been studied by L. BOULARD. He considers the scope and optional characters of these instructions, and reaches the conclusion that they do not agree with the *formulae* in essential points, and that their origin is to be sought in the Egyptian procedure under the Ptolemies, and not in the Roman law. (LOUIS BOULARD, *Les Instructions écrites du Magistrat au Juge-commissaire dans l'Égypte Romaine*, Paris, 1906, E. Leroux. Pp. viii, 127. 8vo.)



## BABYLONIA AND ASSYRIA

**A Babylonian Map of the World.** — In *Exp. Times*, XVIII, 1905, pp. 68-73, A. H. SAYCE describes a map which is at least as old as the Hammurabi period and probably a good deal older. It is published in *Cuneiform Texts*, Vol. XXII, and represents the world as a disk surrounded by the ocean which is named the "Salt River." On the map the location of a number of cities of Babylonia and of Assyria, and the Euphrates and the Persian Gulf are clearly shown. The text is of interest for the interpretation of the Gilgamesh epic and for the Hebrew conception of the garden of Eden. See also *Am. Ant.* XXVIII, 1906, pp. 334-338 (fig.).

**Date and Place of the Code of Hammurabi.** — In *J.A.O.S.* XXVIII, pp. 123-134, D. G. LYON inquires into the year when and the place where the Code of Hammurabi was first promulgated. The text discovered in Elam could not have been written before the thirtieth or thirty-first year of his reign, but the promulgation of the code is older. The prologue suggests that the code was published at the beginning of the king's reign, and a chronological table which gives the name of his second year as the year in which righteousness was established, would suggest that this was the year in which the code was promulgated. As to the place, the author maintains that a correct interpretation of the text shows that it was erected in Babylon and not in Sippar.

**Did the Babylonian Temples have Libraries?** — In *J.A.O.S.* XXVIII, pp. 146-189, M. JASTROW, Jr., discusses the question of the existence of Babylonian temple libraries. Three important mounds have thus far been pretty thoroughly explored; namely, Telloh, Abu Habba, and Nippur; and a fourth site, Babylon, has been under investigation since 1899. In none of these mounds has anything that can properly be called a temple library been discovered. All that has been found in connection with the temple has been either records connected with the temple administration, or business documents of a private character, stored there for safety, or tablets for use in the temple schools. Among the latter, mythological and ritual texts, which served as writing exercises for the children, have occasionally been discovered, but nothing which indicates the preservation of literature in the narrower sense. The Babylonian temples were halls of record rather than libraries, and the only library which has yet been discovered is that found in the palace of Assurbanipal at Nineveh.

**The Participation of the Babylonians in the Destruction of Nineveh.** — In *Or. Lit.* IX, 1906, cols. 444-447, B. MEISSNER calls attention to passages in the recently published *Cuneiform Texts in the British Museum*, XXII, which favor the view that the Babylonians shared with the Medes in the destruction of the Assyrian empire, in spite of the assertion of Nabonidus, that they had not destroyed the sanctuaries of the Assyrian gods.

**Babylonian War Gods.** — In *S. Bibl. Arch.* XXVIII, pp. 203-218, T. G. PINCHES discusses the names and attributes of Nergal and of the gods who are equated with Ninib, or, as the author thinks it should be read, Nirig, in the so-called monotheistic cuneiform tablet. He appends also a transcription and translation of two hymns to Nergal from the city of Cutha.



**The Etana Myth in Babylonian Art.** — In *Or. Lit.* IX, 1906, cols. 431-432, 477-481 (fig.), A. HERMANN describes and discusses a number of Babylonian representations of the myth of Etana and the eagle.

**A Chaldaean Dragon.** — Among the German discoveries at Babylon is a curious monster with a serpent's head, which was represented on the enamelled bricks of the walls of Nebuchadnezzar. The type is much older, occurring on a stone vase and on a seal of Gudea, discovered by de Sarzec. This early dragon was sacred to the Chaldaean god, Nin-ghis-zida, and the type can be traced through various transformations to the Babylonian period, when the sacred dragons form a pair of fantastic creatures, dedicated to Marduk and Nebo. (L. HEUZEY, *C. R. Acad. Insc.* 1906, p. 540.)

**The Technique of Cuneiform Writing on Clay.** — In *Or. Lit.* IX, 1906, cols. 304-312, 372-380 (5 figs.), L. MESSERSCHMIDT makes a careful study of the way in which cuneiform writing on clay was produced. He comes to the conclusion that the writing instrument was a stylus made of a segment of bamboo reed formed by two cuts, one passing through the centre of the reed, the other tangential to the inner circumference. By this means an instrument was produced by which all the lines, curves, and angles that are found in cuneiform inscriptions could be executed.

**A Sumerian Incantation.** — In the *Recueil de Travaux*, V. BRUMMER publishes a unique incantation tablet in Sumerian, which he thinks may be as old as 3500 B.C. It confirms the view that the spells in Assurbanipal's library were copied from much earlier documents. The article also discusses the importance of the temple of Ea at Eridu as the chief holy place of the Sumerian religion. (*Athen.* Sept. 15, 1906, p. 309.)

**The Chedorlaomer Tablets.** — In *S. Bibl. Arch.* XXVIII, pp. 193-200, A. H. SAYCE subjects the famous tablets published by Pinches in 1895, to a detailed examination, and concludes that Pinches was correct in reading the name written KU-KU-KU-MAR or KU-KU-KU-KU-MAR as Ku-dur-lakh-kha-mar. He brings fresh evidence to establish the correctness of this reading, and gives a new transcription and translation of the first thirty-four lines of the tablet.

**Documents from the Time of the First Dynasty of Babylon.** — In the *Publications of the Babylonian Expedition of the University of Pennsylvania*, Series A, Vol. VI, Part I, H. RANKE publishes a collection of 119 tablets belonging to the period of the first dynasty of Babylon. These tablets come for the most part from Sippar, a few perhaps from Babylon. All the tablets which belong to the reigns preceding that of Hammurabi, that are found in the University of Pennsylvania collections, are given in full. From the time of Hammurabi onward only specimens of the more interesting tablets are given. All the rulers of the first dynasty of Babylon except Sumuabum are represented. The tablets consist of contracts concerning the purchase of slaves, exchange of houses, hiring of servants, lease of fields, loans, donations, and divisions of inheritances, also decisions of the courts in contested cases, memoranda, lists, etc. The proper names of the period show that two races were living side by side in Babylon at this time, one the old Babylonians who were amalgamated with the Sumerians, the other the new Babylonians, or Amorites, to which the ruling dynasty belonged. The fact that names were compounded with that of the goddess Lagamal is interesting because of its bearing on the Chedorlaomer controversy. The texts are

published in seventy-one plates of autography and thirteen plates of photographs. The volume is provided with complete indices of all the proper names, and a list of the signs that were in use during this period.

**Seal Inscriptions on an Early Babylonian Contract.** — In *J.A.O.S.* XXVIII, pp. 133–141 (3 pls.; 2 figs.), D. G. LYON describes a “case” tablet in the Harvard Semitic Museum, containing an unusual number of interesting seal inscriptions, and shows the importance that such seal tablets as these have for the dating of seals whose origin is otherwise unknown.

**A Babylonian Adoption Contract.** — In *Or. Lit.* IX, 1906, cols. 534–538, A. UNGNAD translates and comments upon a tablet of the Kassite period, Vol. XIV, No. 40, of the University of Pennsylvania texts. A certain woman adopts a daughter upon payment of seven shekels of gold with the stipulation that the latter shall care for her during her life, and after her death shall make libations of water for the repose of her soul. A breach of the contract exposes the mother to pecuniary loss; the daughter, to degradation to the condition of a slave.

**Documents of the Kassite Period.** — In the *Publications of the Babylonian Expedition of the University of Pennsylvania*, Series A, Vols. XIV–XV, A. T. CLAY publishes a collection of tablets bearing (1) complete dates, and (2) incomplete dates, from the period of the Kassite dynasty of Babylon. Nearly all of these tablets were discovered in the second expedition to Nippur under the directorship of J. P. Peters. The documents are contracts, deeds, and similar business records and belong to the reign of every one of the Kassite rulers except Kadashman-Burish. The tablets allow us to reach some conclusions in regard to the length of the reigns of successive monarchs, and these are hard to bring into accord with the famous Babylonian list of kings. The proper names found in the tablets are important for the history of migrations into Babylonia. They exhibit three main types, the old Babylonian, the Amorite, and the Kassite. Most interesting, perhaps, are a number of names compounded with Ya-a-u, which has been supposed to be Yahweh, God of the Hebrews. For instance, Ya-u-bani is formed like Ea-bani, and Ya-u-a seems to be the same as Jehu. There is also a goddess Yautum, corresponding with the masculine divinity. The work is provided with translations of specimens of the different classes of tablets, and with an elaborate index of names of persons, places, and deities. A list of signs that occur in the text is also given, transcriptions of 168 tablets in 72 plates, and photographic reproductions of these same tablets in 15 plates. See also *Rec. Past*, V, 1906, pp. 213–224 (14 figs.).

**The “Koudourrou.”** — In *C. R. Acad. Insc.* 1906, pp. 308–319, É. CUQ discusses a class of Chaldean monuments, the *Koudourrous*, containing records of the ownership of land, with an exact indication of the boundaries. Their principal object is to place the property under the protection of the gods, and they are marked by two characteristic features, — reliefs containing the emblems of divinities, and a series of imprecations against those who may dispute the ownership or shift the boundaries of the piece of land. The form of the documents indicates a time when the authority of the law was insufficient to protect the owner. The series recently brought to the Louvre from Susa belongs to the Kassite period (1330–1117 B.C.), and refers to lands bought by the king from a tribe or city, and bestowed by him on some individual. The documents throw much light on the nature of landed

property, and on the decadence of civilization in the Kassite period, as contrasted with the time of Naram-Sin or Hammurabi.

**Mitanni Names from Nippur.**—In *Or. Lit.* IX, 1906, cols. 588–591, F. BORK discusses a number of proper names in the documents recently published by Clay for the University of Pennsylvania. These are compounded with Teshup and Tarku, which are well-known names of divinities of the land of Mitanni. Another name, A-ga-ab-ta-ha, is mentioned in an Elamitic inscription as that of a refugee from the land of Mitanni. The collection of proper names that can be made from these documents throws not a little light upon the language and commercial relations of the Mitanni people.

**An Assyrian Grammatical Treatise.**—In *J.A.O.S.* XXVII, 1906, pp. 88–103, S. LANGDON discusses a tablet, published in the second volume of Rawlinson's *Inscriptions*, which has hitherto been supposed to be a list of synonyms, but which he maintains is a chronological treatise based upon an omen tablet as a specimen. The text is published in full with transcription and translation.

**Assyrian Incantations against Ghosts.**—In *S. Bibl. Arch.* XXVIII, pp. 219–227, R. C. THOMPSON publishes a transliteration and translation of a remarkable tablet published in *Cuneiform Texts*, Vol. XXIII. The contents are largely new, and describe the Assyrian method of laying a ghost.

**Meaning of the Names of the Rulers of Shirgulla.**—In *Or. Lit.* IX, 1906, cols. 312–315, 380–385, V. BRUMMER discusses the names of the earliest rulers of the Babylonian kingdom of Shirgulla (Shirpurla). He starts with the name Akurgal, which means "son of the great mountain," and maintains that this must be a title of a deity, and that the king's name is an abbreviation due to the omission of servant or son before the name of the god. On this basis he attempts to explain the names of the remaining rulers of this dynasty as similar *hypokoristika*.

**The Babylonian Chronicle.**—In *Abh. Sächs. Ges.* XXV, No. 1 (46 pp.), F. DELITZSCH republishes in transcription and translation the *Babylonian Chronicle* of 745–668 B.C. with commentary. An appendix (pp. 41–46) contains the *Synchronistic History P.* in transcription, with notes.

**Babylonian Astrology in Late Jewish Tradition.**—In *Or. Lux.* II, 1906, pp. 113–168, A. WÜNSCHE maintains that numerous traces of Babylonian cosmology and astrology are to be found in the Talmud, the midrashes, and the cabalistic writings. As an illustration of this he takes the descriptions of Solomon's throne and hippodrome in the different recensions of the Agada. The numerous animal forms which stand upon the steps of the throne are not the creations of Jewish fancy, but Babylonian astrological figures. The throne itself represents the Babylonian conception of the sky, and the hippodrome represents the Babylonian myth of the course of the seasons.

## SYRIA AND PALESTINE

**The Old Hebrew Calendar.**—In *Z. Morgenl. Ges.* LX, 1906, pp. 605–644, E. KÖNIG gives a thorough discussion of all the material bearing on the nature of the old Hebrew calendar, and comes to the conclusion that in the earliest times the day began with the dawn and that the custom of beginning the day with the evening is found only in later strata of Old Testa-



ment literature. The change cannot be attributed to Babylonian influence, since, according to Pliny, the Babylonians began the day with sunrise. It is due rather to observation of the moon for the purpose of determining the beginning of feasts. The new moon can be observed only in the evening, and hence arose a tendency to begin the day when the new moon first appeared. The months were known originally by the Canaanitish names Abib, Ziw, Ethanim, Bul, etc. Not until after the Exile did the Babylonian names Nisan, Iyyar, etc., appear. This was due to direct borrowing from the Babylonians. The method of numbering the months instead of naming them is found in all periods. The month was originally a lunar one, but the year was solar, so that the insertion of an occasional intercalary month was necessary. The year originally began in the autumn. The beginning of the year in the spring with the month Nisan cannot be traced before 600 B.C., and is probably due to Babylonian influence.

**Origin of the Hebrew Alphabet.**—In *Am. Ant.* XXVIII, 1906, pp. 329-334, H. PROCTOR argues that the Hebrew square characters were derived directly from hieroglyphics, and not from the Phœnician, and that they probably formed from the earliest times a sacred system of writing.

**Palestine before the Hebrew Conquest.**—In *Bibl. World*, XXVIII, 1906, pp. 360-373 (3 figs.), G. A. BARTON summarizes the results of the latest archaeological discoveries for the history and civilization of Palestine before the arrival of the Hebrews. He accepts the views that the aborigines of the country were non-Semitic, that the earliest Semitic immigrants were the Amorites, and that the Canaanites were a second wave of Semitic migration, contemporaneous with the Kassite conquest of Babylonia and the Hyksos conquest of Egypt.

**Topography of Jerusalem.**—In *Pal. Ex. Fund*, XXXVIII, pp. 206-212, 278-286, J. C. NEVIN discusses the location of the Acra, Millo, the King's Gardens, the Rock Zohemoth, Silla, Gihon, the King's Pool, Enrogel, the Lower Pool, the Upper Pool, the Broad Wall, the Furnace Tower, and other points in the topography of Jerusalem.

**The Location of Golgotha.**—In *Pal. Ex. Fund*, Vol. XXXVIII, 1906, pp. 269-274, A. W. CROWLEY-BOEVEY discusses C. Wilson's 'Notes on Golgotha and the Holy Sepulchre' in the preceding volume, with a result unfavorable to the genuineness of the traditional location of the Holy Sepulchre.

**The Meaning of the Expression "Between the Two Walls."**—In *J. Bibl. Lit.* XXV, 1906, L. B. PATON discusses the location of the two walls mentioned in Jer. xxxix, 2-5; lxii, 5-8; 2 Kings xxv, 2-5; Isa. xxii, 9-11, and holds that they can only have been the walls on either side of the mouth of the Tyropœon Valley, near the pool of Siloam; that is, the west wall on the east hill and the east wall on the west hill. The use of this expression as early as Isa. xxii, 9-11 shows that the second wall on the south, which enclosed the southern end of the western hill and joined it to the eastern hill, was in existence as early as the time of Hezekiah, and suggests that it was the wall mentioned in 2 Chron. xxxii, 5, and that it was built by Hezekiah.

**The Siloam Tunnel.**—In *Bibl. World*, XXVII, 1906, pp. 467-472, T. F. WRIGHT gives a history of the exploration of the Siloam Tunnel at Jerusalem, and compares the methods used by the constructors of this tunnel with those employed by the engineers of the Simplon.



**Weights found in Jerusalem.**—In *Pal. Ex. Fund.* XXXVIII, 1906, pp. 182–189, 259–267, C. WARREN discusses a number of weights found in Jerusalem, and after a general review of ancient weights and measures, reaches the conclusion that the old Troy grain, which was one per cent heavier than the present Troy grain, was a general unit of weight throughout the ancient world, and that these Jerusalem weights, as well as various Babylonian and Egyptian weights, are multiples of this standard.

**Notes on Semitic Incriptions.**—In *Eph. Sem. Ep.* II, 1906, pp. 140–149, M. LIDZBARSKI discusses all the seals and weights with Semitic inscriptions discovered within the last two years, including the seal of Shema, the servant of Jeroboam, from Tell el-Mutesellim, that of Joshua, the son of Asayahu (*J.A.O.S.* XXIV, 1903, pp. 205–226), and that of Hanan, son of Yedayahu (*Mitt. Pal.* V. 1903, p. 30). *Ibid.* pp. 150–152, the same writer reviews recent discussions of the genuineness of the Mesha Inscription, and concludes that there is no sound reason for doubting its authenticity. *Ibid.* pp. 153–171, the same writer publishes and discusses all the Phoenician inscriptions which have been discovered during the last three years. *Ibid.* pp. 190–199, he discusses the date of the Siloam inscription, and concludes from a comparison with the earliest gems that it cannot be brought down to post-exilic times, but belongs to the first period of Hebrew epigraphy. He also describes the inscriptions on ossuaries found at Jerusalem and Gaza during the past three years. *Ibid.* pp. 251–316, he reports the Nabataean and Palmyrene inscriptions discovered or published within the past three years.

**Some Aramaean Inscriptions.**—In *J. Asiat.* VII, 1906, pp. 281–304, (1 pl.), J. B. CHABOT discusses a number of recently published Aramaic inscriptions. The first is a mosaic at Edessa with a Syriac inscription, naming Aftoha the son of Garmo. The second is an inscription published in *Z. Morgenl. Ges.* XIV, as old Indian. A new examination of the squeeze preserved in the Louvre shows that this is a Syriac inscription from Sinai. There are also Palmyrene sepulchral inscriptions from the collection of Mr. Jacobsen at Copenhagen.

**Notes on Some Phoenician Inscriptions.**—In *Z. Morgenl. Ges.* LX, 1906, pp. 165–168, F. PRAETORIUS discusses expressions in the Marseilles Inscription, the Inscription of Eshmunazar and the inscription, *C.I.S.* I, pp. 29 ff.

**Palmyrene Inscriptions.**—In *R. Arch.* VIII, 1906, pp. 253–267, CH. CLERMONT-GANNEAU discusses ten Palmyrene epitaphs published by Chabot (*J. Asiat.* 1906, I, pp. 293–304) and publishes (2 figs.) two inscribed reliefs representing, one a woman, the other a man. Both were in the collection of the Countess de Béarn, and the first is now the property of Mr. A. Dutens. A reading of the epitaphs is given. A translation (in pious memory to him whose name is blessed for eternity, the good and the pitiful! Invoking the holy god, X son of Y, and Z son of . . .) of the inscription discussed by the same writer (*Recueil d'Arch. Orient.* VII, p. 36, No. 11) and others is given.

**The Inscription of Namāra.**—In *Or. Lit.* IX, 1906, cols. 573–584, M. HARTMANN discusses the inscription published by Dussaud in *R. Arch.* 1902, pp. 409–421 (see *A.J.A.* VII, p. 235). This inscription states that the building on which it stands is the mausoleum of the king of all the Arabs, Maralqais Ibn 'Amr, and mentions the day of his death, the 7th of Kislul 223; that is, the 7th of December, 328 A.D.

**The Temple of Bel at Palmyra.**—The plan and architecture of the temple of Bel or Helios at Palmyra were discussed by O. PUCHSTEIN at the May meeting of the Berlin Arch. Society. The great court was surrounded by colonnades, double on three sides, and single but higher on the fourth. The temple proper was Corinthian, with the entrance at the west end. The cella had windows and an adyton at either end. The style points to the time of Augustus or Tiberius, and to a Greek or Greco-Roman architect, who sought a perspective effect in the decorative reliefs. (*Arch. Anz.* 1906, cols. 193–194.)

**Meaning of Baal in Sabaeen.**—In *Or. Lit.* IX, 1906, cols. 251–256, H. WINCKLER defends the view that Baal in Sabaeen denotes an inhabitant of a place, not a deity of that place.

**The Dating of Samaritan Manuscripts.**—In *J. Bibl. Lit.* XXV, pp. 29–48 (2 pls.), R. GOTTHEIL discusses the date of a Samaritan Hebrew text of the Pentateuch that was recently offered for sale in New York. It is claimed to be the oldest dated Hebrew codex in existence and to belong to the year 734 A.D. The author maintains that it is some 785 years younger than has been supposed, and in support of this gives an elaborate discussion of the way in which Samaritan manuscripts are dated.

**A Portrait of Antiochus VII.**—In *Le Musée*, III, 1906, pp. 75–78 (pl.), A. SAMBON publishes a silver “emblemata” on which is a head wearing the Phrygian cap, while behind the shoulders appear the horns of the crescent. From a comparison with the coins of Antiochus VII of Syria, he concludes that it is a portrait of that king with the attributes of the god Men, and a fine example of Syrian art in the second century B.C.

**A Weight from Seleucia.**—In *B. Soc. Ant. Fr.* 1906, pp. 193–198, E. MICHON publishes a double mina of Seleucia recently acquired by the Louvre. It is a square lead plate with the figure of an elephant in relief, and weighs 1143 grammes. It bears the inscription ΣΕΛΕΥΚΕΙΟΝ | ΔΙΜΝΟΥΝ | ΕΤΙΔΕΛΦΙΩΝΟΣ (the agoranomos) and also the numerals [KP, i.e. 126 of the Seleucid era (186 B.C.).

**The Architecture of Baalbek.**—Architectural members from Baalbek have been brought to Berlin, sufficient to show the details of the architecture and ornament as well as the technical structure of the various temples and colonnades of Heliopolis. Baalbek represents the Syrian type of Roman architecture under the Emperors, and shows an astonishingly rich and beautiful variety of decoration. The buildings represented are as follows: I. The small round building over a water basin at some distance from the town, erected in the first century A.D. It has column bases of an elaborate floral design—an ancient Oriental idea worked out in the Hellenistic spirit—spiral-fluted shafts and classical Corinthian capitals. II. The colossal temple of Heliopolitan Zeus. The frieze here consists of consols decorated by the fore parts of bulls and lions alternately, and connected by garlands in relief. Traces of color are found. The acanthus and palmettes on the sima and elsewhere are very free in design, with lilies on branching stems. Certain differences of style in the decorative members point to an alteration of taste during the extended time occupied by the building. III. The two courts in front of the temple, begun in the latter half of the second century and finished under Caracalla. They show the later tendency to striking and picturesque ornament, and a beautiful polychromy of

material in the monolithic shafts of polished pink granite contrasting with the pure white limestone, now golden with age. A column base from one of these halls, as well as a bit of the podium of the stage wall of the theatre, shows that round members were first cut in plane surfaces with the forms of the mouldings indicated at an edge, to be worked out after the stones were in place. IV. From the temple of Bacchus there is only a piece of an abacus, which has a figure of Pan in place of the usual acanthus flower, and from the round building in late Roman style, only small fragments. The only representation of the Heliopolitan Zeus, a cippus found in the round fountain house, remains at Baalbek, but three small reliefs of the Heliopolitan Triad are in Berlin. A characteristic type of monument, with a baldaquin supported on four columns over a statue, is represented by parts taken from a grave monument and a fountain. There are smaller articles of terra-cotta, glass, faience, and mosaic, of Arabic origin. (O. PUCHSTEIN, *Arch. Anz.* 1906, cols. 225-240; 2 figs.)

**The Fortress of Masada.** — The fortress of Masada, built by Herod the Great, and the last stronghold held by the Jews after the destruction of Jerusalem, is briefly described by F. B. WRIGHT in *Rec. Past*, V, 1906, pp. 368-372 (4 figs.).

**The Rock Sculptures of Kab Elias.** — The rock sculptures near Kab Elias (*Sunday School Times*, 1902, p. 546; cf. *A.J.A.* VII, 1903, pp. 107, 366) are discussed by S. RONZEVALLE, in *Mél. Fac. Or.* I, 1906, pp. 223-238 (2 pls.). The first relief represents only a bull, near whose head in three niches are badly mutilated reliefs of divinities, apparently a local triad similar to that of Heliopolis. It seems to belong to Roman times. The second relief is much earlier, and represents an eagle-headed man, wearing a long garment and holding a sceptre. The style suggests Babylonian origin, but no exact parallel can be cited.

## ASIA MINOR

**Hittite Inscriptions.** — In *S. Bibl. Arch.* XXVIII, pp. 133-137 (3 figs.), A. H. SAYCE proposes several emendations of the Ardistama and Ivriz inscriptions published by him in Vol. XXVII; and describes, with a tentative translation, some Hittite seals in the Ashmolean Museum.

**The Ancient Harbor of Chalcedon.** — The remains of the ancient moles at Chalcedon were traced in 1882, and show that the *κλειστός λιμήν* (Appian, *Bell. Mith.* 71, p. 380) was formed by a long mole extending toward the northwest, and a shorter mole running northeast from the point near the English cemetery. (I. MILIOPULOS, *Ath. Mitt.* XXXI, 1906, pp. 53-54; fig.)

**The Lion-Group from Cyzicus.** — In *B.S.A.* XI, 1904-05, pp. 151-152, F. W. HASLUCK suggests that the relief from Cyzicus representing two lions standing over two bulls (*B.S.A.* VIII, p. 192; see *A.J.A.* VIII, p. 101) may have formed part of the decoration on the base of a throne for a statue of Cybele. Several possible restorations of the statue as standing or seated are suggested.

**Ancient Sinope.** — The articles on the history of Ancient Sinope, its inscriptions, and Prosopographia by D. M. ROBINSON (*American Journal of Philology*, XXVII, pp. 125-153, 245-279; *A.J.A.* IX, 1905, pp. 294-233)



have been bound in one volume, with title-page and corrigenda. (DAVID M. ROBINSON, *Ancient Sinope*. An historical account with a Prosopographia Sinopensis, and an Appendix of Inscriptions. Baltimore, 1906, The Johns Hopkins Press. 8vo. \$1.00.)

**Votive Reliefs in the Louvre.**—In *R. Ét. Anc.* VIII, 1906, pp. 181-190 (2 pls.), É. MICHON discusses some reliefs from Asia Minor, illustrating the syncretism prevalent among the partially Hellenized natives. From Philadelpia is a dedication to *Ματτηνή*, seemingly a local form of the *πότνια θεῶν*. A dedication from Acmonia mentions Artemis *Ἀστελεανή*, apparently referring to the nature goddess, commonly called Anaitis. A more comprehensive syncretism appears on a stele from Ouchak in Phrygia, representing Cybele, with Hermes and a draped figure on either side. Above is a mounted warrior, with an eagle and Victory in front, and a winged genius behind. *Ibid.* pp. 281-283, F. CUMONT interprets the relief from Ouchak as showing the *Μητῆρ θεῶν*, as the goddess of the earth, while above rides through the heavens *Μῆν Οὐράνιος*. Hermes frequently appears on Oriental monuments as an intermediary between earth and heaven.

**A Decree of Outlawry from Miletus.**—In *C. R. Acad. Insc.* 1906, pp. 511-523, G. GLOTZ studies in detail an inscription from Miletus (*Sitzb. Berl. Akad.* 1906, pp. 252 ff.; *Arch. Anz.* 1906, p. 17). The nature of the penalties shows that the crime for which Nympharetus, Stratonax, and their sons were proscribed was political, though by a legal fiction it is classed as murder. A comparison with Nicolaus of Damascus, *Frag.* 54, which refers to a banishment of the Neleidae in the sixth century, leads to the conclusion that this decree of the fifth century was engraved on the lower part of the stele on which the earlier decree had been inscribed, and that it refers to a second banishment of the family, probably about 449 B.C., as a result of oligarchical disturbances.

**Inscription from Rhodes.**—In *Jh. Oest. Arch. I.* IX, 1906, Beiblatt, pp. 85-88, F. HILLER VON GAERTRINGEN discusses a Rhodian inscription in the Evangelical School at Smyrna. It refers to honors bestowed by *τὸ κοινὸν τὸ Ἐρμαῖστᾶν ΑΥΤΩΝ*. The last word is explained as a stone-cutter's error for *αὐτονόμων*, which is found as an epithet of Rhodian *Ἐρμαῖσταί* in *I.G.* XII, 1, 101; *S.G.D.I.* 3829.

**The Edict of the Emperor Valens.**—Schulten's interpretation of the edict of Valens addressed to Eutropius (see *A.J.A.* X, p. 443) is discussed by R. HEBERDEY in *Jh. Oest. Arch. I.* IX, 1906, pp. 182-192. He argues that about 365 A.D. Valens had allotted to certain cities of the province of Asia through the *actores rei privatae* portions of the income of the *fundi rei publicae* for rebuilding their walls. Irregularities crept in and the governor, Eutropius, asked that the cities be placed in control of the funds. This was first tried at Ephesus, and by the new edict the division of the funds and the *res privatae* are intrusted to the governor.

## GREECE

### ARCHITECTURE

**Cretan Palaces and Aegean Civilization.**—In *B.S.A.* XI, 1904-05, pp. 181-223 (3 pls.; 4 figs.), D. MACKENZIE publishes the first of a series



of articles in criticism of Dörpfeld's theory of Achæan palaces in Crete (*Ath. Mitt.* XXX, pp. 257-296; see *A.J.A.* X, p. 188). He argues from a close analysis of the remains at Phaestus and Cnossus, that no Achæan megaron ever existed at the former place, and that at the latter Dörpfeld's view of the stratification is wholly erroneous. The architecture of the palaces is homogeneous in style and the only changes are due to development. The first invaders from the mainland, Mycenæans, *i.e.* Pelasgians, of the same stock as the Cretans, destroyed the palaces at Cnossus and Phaestus, but the Achæans did not arrive till long after both palaces were in ruins, near the end of Late Minoan III, and form a mere prelude to Hellenic invasions in general. All evidence as to Achæan settlement in the Aegean is of too late a character to assist Dörpfeld's theory as to Achæan builders of the later palaces in Crete.

**Ionic Terra-cotta Friezes.**—At the July meeting of the Berlin Arch. Soc., L. KJELLBERG spoke on the terra-cotta friezes, eight in number, discovered at Aeolic Larissa, near Smyrna, and compared them with terra-cotta architectural members in Sicilian and Italian buildings. Those of Larissa include, beside purely ornamental designs, also figure scenes, for which there is no counterpart in this material in western Greek art. They represent races, a combat of centaurs, and a symposium, and, as excellent examples of Ionic art at about 500 B.C., furnish a basis for comparison of the genuine work with the Etruscan imitations. (*Arch. Anz.* 1906, col. 265.)

In *Röm. Mitt.* XXI, 1906, pp. 64-82 (pl.; 6 figs.), L. SAVIGNONI compares certain Ionic fragments from Palaikastro in Crete with similar specimens in Etruria and elsewhere. These fragments belonged to a terra-cotta frieze with reliefs of warriors and chariots. Savignoni's study is largely devoted to the form and use of the frieze placed above the cornice, as on the "Sarcophagus of the mourners" from Sidon. The subsequent history of this Ionic feature, rare in Ionia itself, is traced in the attica of the Roman triumphal arch.

**The Date of the Temple of Athena Nike at Athens.**—An examination of the north wall of the bastion of the temple of Athena Nike, which is as a whole an integral part of the Cimonian wall of the Acropolis, has disclosed the fact that it originally made a right angle with the west front. Thus restored, the lines of the bastion all run either parallel with or at right angles to the numerous old walls which are found about and under the Propylæa and which belong to the time of Cimon. After the Propylæa of Mnesicles was started, the north wall of the bastion was moved to correspond, and later the small stairway leading to the terrace above was constructed, the temple was built, the balustrade around the terrace was erected, and the ground level lowered. The decree of 450 B.C., directing that a temple and altar be erected in the precinct of Athena Nike, was the work of the party opposed to Pericles, for such an erection was inconsistent with the plans for the new Propylæa of Mnesicles. For a time Pericles and his party were strong enough to go on with their work as planned; but when their influence waned, the demand for the use of the precinct compelled the curtailing of the south wing of the Propylæa, and the temple was at last built. Although this was just before the Peloponnesian War, the design of the temple in many ways betrays its earlier origin. (*A. KÖSTER, Jb. Arch. I.* XXI, 1906, pp. 129-147; 5 figs.)

**The Corinthian Capital at Phigalia.**—In *Jh. Oest. Arch. I.* IX, 1906, pp. 287–294 (7 figs.), J. DURM discusses the lost Corinthian capital from the temple at Phigalia. The unpublished journal of Haller von Hallerstein shows that Cockerell's drawing is trustworthy. Similar capitals with a double row of acanthus leaves have been found at Delphi, and an architectural connection between the temple at Phigalia and the Tholos in the Marmoria seems probable.

**The Temples represented on Certain Reliefs of Apollo Citharæus.**—Four replicas of a relief of Apollo with the lyre, about to offer a libation as a victor, are discussed by F. STUDNICZKA in *Jb. Arch. I.* XXI, 1906, pp. 77–89 (5 figs.), with reference to the spot represented. This he concludes to be the Pythion on the Ilissus at Athens, where there was no temple, but an ancient *agalma*, a tripod, and an altar, while a wall separated it from the Olympieum. All these details are shown in the best examples of the relief, the temple being Corinthian, as completed by Hadrian, and the other details being consistent with a late date. On the frieze of the temple is a chariot race, the pediment figures suggest a conflict of gods and giants, and the acroteria are Victories in the attitude of the Nike of Paionius. These decorations are suitable to the Olympieum. It is suggested that the octostyle Corinthian temple on a relief at the Villa Medici, once interpreted by Petersen as the temple of Mars Ultor, is probably the temple of Divus Hadrianus, with the figure of the emperor in the centre of the pediment.

## SCULPTURE

**A Handbook of Greek Sculpture.**—A welcome addition to the handbooks published by the Royal Museums in Berlin is the volume on Greek Sculpture by R. KEKULE VON STRADONITZ. It is a brief history of this branch of Greek art, in which each period is first discussed in its general aspects and with reference to its typical productions, and then illustrated further by an account of representative works in the Berlin collections. This method of treatment and the large number of illustrations render the work useful also to those at a distance from Berlin. There is no discussion of disputed points, and the subject is naturally presented from the standpoint of the author, who has little sympathy with some recent hypotheses and identifications in this field. (*Die Griechische Skulptur*, von R. KEKULE VON STRADONITZ, *Handbücher der Königlichen Museen zu Berlin*, Vol. XI. Berlin, 1906, G. Reimer, 383 pp.; 155 figs. 8vo; Mk. 4.50, paper, 5. bound.)

**An Imitation of Ancient Clay.**—The *Scientific American*, October 27, 1906, describes an artificial clay invented by a Norwegian sculptor, C. D. Magelssen, which is characterized by plasticity and ability to withstand intense heat without shrinking or cracking. It is possible to mould figures of large size on iron frames and bake them without detaching the clay from the supports. The discoverer believes that to the use of a clay possessing these properties, which depend on the absence of organic impurities, the Greek artists owed the perfection of their large statues and small figurines of terra-cotta.

**Some Sculptures at Turin.**—Five pieces of sculpture at Turin are described by A. J. B. WACE in *J.H.S.* XXVI, 1906, pp. 235–242 (3 pls.). They are: (1) Head of an athlete, a copy of a bronze original belonging in

the latter half of the fifth century, and perhaps by an Athenian artist who came under Argive influence. The hair is Polyclitan, the flesh rather Athenian in style. (2) Torso of Athena, a good copy of a type of the school of Praxiteles. Fifteen replicas are known, including the fine bronze at Florence. (3) Youthful male torso, in a dancing or rising attitude, slender and graceful and with excellent drapery. Copy of a bronze of the later fourth century, which may be classed with the Ganymede of the Vatican attributed to Leochares and the bronze dancing satyr at Naples. (4) Head of an athlete, of a type which may be placed with the so-called Jason, between the Apoxyomenus and the Borghese warrior, about 200 B.C. (5) Statuette of a priestess of Isis, with long flowing draperies and head thrown back. It is Graeco-Egyptian work of the late third century B.C., and shows to a marked degree the *morbidetza* characteristic of Greek work of that period.

**Ancient Sculptures in the Church of the Panagia Gorgoeipikoos at Athens.**—The fragments of ancient reliefs which are built into the outer walls of the church of the Panagia Gorgoeipikoos ("Little Metropolitan") at Athens are described in some detail by P. STEINER in *Ath. Mitt.* XXXI, 1906, pp. 325-341 (2 figs.), as a supplement to the account of the church by Michel and Struck (see *infra*, p. 234). Fourteen pieces are described, but the discussion is concentrated on two reliefs representing Nikes handing prizes to female figures, who represent the victorious tribes; an archaistic relief, representing a warrior apparently following the body of a friend; a grave-relief, representing two women in an aedicula, which leads to a brief discussion of typical figures appearing in late grave-reliefs, but evidently drawn from earlier statues; and the frieze with cult objects, which seem to point to a connection with the Eleusinium. The calendar frieze has already received adequate discussion elsewhere, and the reliefs representing Roman military decorations are treated in *Bonn. Jb.* 114, pp. 1-98.

**Terra-cotta Plaques from Praesus.**—In *B.S.A.* XI, 1904-05, pp. 243-257 (20 figs.), E. S. FORSTER continues his discussion of the terra-cottas from Praesus (see *A.J.A.* VIII, p. 314) by publishing the series of plaques, containing some thirty types. Seventeen varieties had been published by Halbherr, *A.J.A.* V, 1901, pp. 371-392. The plaques fall into an archaic group, a middle group corresponding roughly to the fifth and fourth centuries, and a Hellenistic group. In the first period the types seem connected with the Eteocretan religion, and show relations with Egypt, Cyprus, and Sardinia; in the second period the types are less hieratic, and show an art far behind that of the mainland; in the third period Hellenistic Greek art is completely dominant.

**The Group of Harmodius and Aristogeiton.**—In *Jb. Kl. Alt.* XVII, 1906, pp. 544-549 (2 pls.), F. STUDNICZKA discusses the group of the Tyrannicides by Critios and Nesiotes, and its relation to the earlier group by Antenor. He accepts the Boston fragment (see *A.J.A.* X, p. 471), as conclusive evidence that the Naples statues represent the later group, but argues that it resembled closely the earlier work for which the best authority is the Skaramangá lecythus in Vienna (Masner, Catalogue, No. 264, Fig. 19).

**"The Birth of Venus."**—In *Rec. Past*, VI, 1906, pp. 204-213 (2 figs.), S. A. JEFFERS discusses the relief representing the birth of Aphrodite now



in the National Museum at Rome, and Botticelli's painting of the birth of Venus in the Uffizi, as typifying the ideals of Greek art in the early fifth century, and those of the Renaissance.

**A New Replica of the Choseul-Gouffier Type.**—The right leg of a statue of Greek marble in the style of the middle of the fifth century is now in the Terme Museum at Rome. It corresponds in all details with the Choseul-Gouffier statue in London and the "Apollo on the Omphalos" in Athens, and represents a very fine replica of the type. A quiver hanging on the supporting tree trunk corroborates the usual interpretation as an Apollo. (G. DICKINS, *J.H.S.* XXVI, 1906, pp. 278–280; 3 figs.)

**An Apollo by Paeonius.**—A definite idea of Paeonius of Mende's representation of a god may be gained by a comparison of the youthful Apollo at Ince Blundell Hall with the Nike and with the Hertz head (*Röm. Mitt.* IX, p. 162) which is a copy of that of the Nike. This comparison reveals such close and striking resemblances in detail as to prove conclusively that the originals were from the same hand. The Hertz head is a good copy from marble, the Apollo statue an inferior copy from bronze. The attitude of the statue has many analogies among the reliefs of northern Greece, but none in the round. It shows the attempt of the sculptor to modify the stiff conventionality of the archaic standing position, and cannot be later than the middle of the fifth century. This fixes also the disputed date of the Nike, as the resemblances are too strong to admit of any considerable interval between the two works. (B. SAUER, *Jb. Arch. I.* XXI, 1906, pp. 163–176; 10 figs.)

**Leto with her Children.**—In *R. Arch.* VIII, 1906, pp. 290–296, A. MAHLER discusses the bronze statuette of Leto and her children in the Capitoline Museum (Reinach, *Répertoire de la statuaire*, II, 417, 7) and its replicas. Following Arndt, he compares it with a statue in Copenhagen (*Glyptothèque Ny-Carlsberg*, pls. 38–40, *Répertoire*, II, 419, 2), and indirectly with Calamis. He thinks it may be the work of Praxiteles mentioned by Pausanias (I, 44, 2), in which case it must be by the elder Praxiteles, whom he regards as a pupil of Calamis and father of Cephisodotus. This accounts for the resemblance between the Leto and the Eirene and Plutus.

**Splanchnoptes.**—In *Jb. Arch. I.* 1893, pp. 224 ff., M. Mayer interpreted a marble statue from the Olympieum in Athens (Kavvadias, *Γλυπτά*, No. 248), as a *σπλαγχνόπτης*, a youth holding the flesh of an offering on a fork over the altar. In confirmation of this view, A. VON SALIS publishes in *Athen. Mitt.* XXXI, 1906, pp. 352–358 (pl.), a small bronze statuette from Dodona representing a youth holding a three-pronged fork, and in style very similar to the Athenian statue. Analysis of the forms leads to the conclusion that the original was a product of the transitional period, which preceded the Parthenon sculptures, and of which the boy extracting a thorn from his foot is one of the best examples.

**The East Frieze of the Parthenon.**—Quite independently K. WEISSMANN and A. S. ARVANITOPOULLOS have identified the ten standing figures on either side of the gods on the east frieze of the Parthenon (Michaelis, *Parthenon*, Nos. 18–23, 43–46) with the eponymous heroes of the ten tribes. The former (*Hermes*, XLI, 1906, pp. 619–623) identifies Nos. 43–46 with Oeneus, Amas, Aegeus, and Pandion, Nos. 18, 20, and 23 with Ccerops, Erechtheus, and Leos, while the other three members must include Ajax,



Antiochus, and Hippothoon. The latter (*Ath. Mitt.* XXXI, 1906, pp. 38-49; 2 pls.; 2 figs.), suggests that Nos. 43-46 are Erechtheus, Aegeus, Pandion, and Leos, and Nos. 18-23, Acamas, Oeneus, Cecrops, Hippothoon, Ajax, and Antiochus. He also uses the parody of the Panathenaic procession in Aristophanes, *Eccles.* 728 ff., to explain some details in other portions of the frieze.

**Apollo or Athlete?**—In *Jh. Oest. Arch. I.* IX, 1906, pp. 279-287, F. HAUSER defends his view (*ibid.* VIII, pp. 42 ff.; *A.J.A.* IX, p. 468), that the Diadumenus of Polyclitus was originally an Apollo against Löwy (*ibid.* pp. 269 ff., *A.J.A.* X, p. 445). It must be proved that so marked an attribute as the quiver is ever used thoughtlessly. The Delian artist would not have transformed a short-haired athlete into an Apollo, for the typical



FIGURE 1.—MARBLE HEAD OF  
ALEXANDER.



FIGURE 2.—BRONZE STATUETTE OF  
ALEXANDER.

Apollo after Praxiteles was not an athlete; he must therefore have known that the original represented Apollo. A definite school of Greek art uses the same types for gods and men. Several details in Löwy's argument are also discussed.

**Calamis.**—The literary evidence as to the date and works of Calamis is examined in detail in *Jh. Oest. Arch. I.* IX, 1906, pp. 199-268 (4 figs.) by E. REISCH. Praxias, a pupil of Calamis, made the sculptures in the east pediment of the temple of Apollo at Delphi (*Paus.* X, 19, 4). This can only refer to the new temple, and Praxias, who is also known from inscriptions of about 360 B.C., must have finished his work not later than 340 B.C. His master then was active in the early part of the fourth century, and this

agrees with the passages which refer to works of Calamis in connection with those of Praxiteles and Scopas. A Calamis also made, with Onatas, the group ordered by Hiero and dedicated at Olympia by Deinomenes in 467-466 B.C. To the same artist must belong the offering of Acragas at Olympia, the statue of Ammon dedicated at Thebes by Pindar, and the colossal Apollo at Apollonia. Thus literary evidence points to two artists named Calamis, living nearly a century apart, and a study of the statements about the statues of Calamis shows that they naturally fall into two groups, of which one seems to contain works characteristic of the fourth century. The elder Calamis worked exclusively in bronze. To the younger are ascribed chryselephantine and marble statues, and his name is mentioned as a worker in precious metals by Pliny, *H.N.* 33, 156.

**Two New Portraits of Alexander.**—In *R. Arch.* VIII, 1906, pp. 1-6 (2 pls.; 6 figs.), S. REINACH publishes and discusses the marble head and the bronze statuette—both portraits of Alexander—in the Dattari collection in Cairo (Figs. 1 and 2). See *Arch. Anz.* 1905, pp. 67 f.; *A.J.A.* 1906, p. 63.

**Pannychis.**—The bronze group of statues by Euthycrates, son of Lysippus, mentioned by Tatian is discussed by E. MAASS in *Jb. Arch. I.* XXI, 1906, pp. 77-107 (2 figs.). He interprets Tatian's words to mean, "The wooing at the night festival of the Pannychis"; and with the aid of the "Auge and Heracles" in the house of the Vettii at Pompeii, and the "Heracles and Telephus before Arcadia" from Herculaneum, he gains an idea of the appearance of the group. The wide-winged figure in the Pompeian fresco is the personified Pannychis,

and the winged woman in the Herculanean painting is Themis, while the eagle and lion, king of birds and king of beasts, indicate the power of the heaven-born child over the fierce passions of nature.

**A Votive Relief to Asclepius.**—The votive relief to Asclepius (Fig. 3) recently discovered in Athens (see *A.J.A.* IX, p 108) is discussed in *B.S.A.* XI, 1904-05, pp. 146-150 (2 figs.) by G. B. BYZANTINOS. He regards it as a work of the early third century B.C. It is possible that Silon dedicated the sandal as a memorial of his journey to the shrine, but it is also possible that the sandal had saved its wearer's foot from injury. A shoe which had saved its owner from the bite of a snake was seen by the author among the votive offerings in a Greek church.

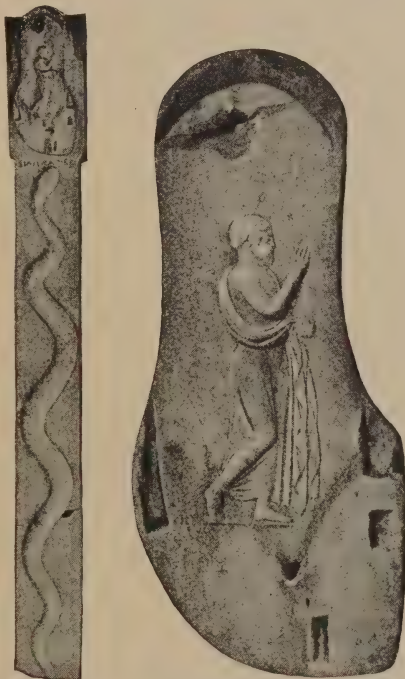


FIGURE 3.—VOTIVE RELIEF TO ASCLEPIUS.

**A Head connected with Damophon.**—The Vatican contains a head in *rosso antico* (Catalogue, No. 293<sup>v</sup>; Helbig, *Führer*,<sup>2</sup> I, p. 144, No 242) a replica of which in the same material is in the Ny Carlsberg Glyptotek at Copenhagen. The head seems to represent a satyr and bears a striking resemblance to the head of Anytus by Damophon. The stylistic forerunner of these heads is the Zeus of Otricoli, and two derivatives of this head, in Naples and Parma, correspond in their variations with the heads of Anytus and the satyr. The satyr head seems to represent an early work of Damophon, or perhaps of his master, and to belong to the period of reaction which falls in the first half of the third century B.C. (G. DICKINS, *B.S.A.* XI, 1904–1905, pp. 173–180; pl.)

**The Aphrodite of Polycharmus.**—In *C. R. Acad. Insc.* 1906, p. 306, S. REINACH proposes to read in Pliny, *H.N.* XXXVI, 36, *Venerem lavantem sese Daedalsas, stantem [pede in uno] Polycharmus*. The statue of Polycharmus is therefore represented by the numerous figures of Venus standing on one foot while adjusting her sandal on the other. The original was probably at Aphrodisias.

**Ganymede.**—A fragmentary statue from Ephesus, now in Vienna, represents Ganymede seized by the eagle. The boy has sunk on his left knee, while the right leg is stretched out. A replica of this statue is in Madrid, and the same version of the scene is found on a relief in Florence and mosaics from Baccano and Sousse. The statue from Subiaco and the Ilioneus also probably represent Ganymede alarmed by the eagle. The mosaics and relief seem derived from a painting, which also influenced the sculptor, who may have known the work of Leochares. (H. LUCAS, *Jh. Oest. Arch.* I. IX, 1906, pp. 269–277; pl.; 3 figs.)

**The Laocoön in France.**—The discovery of the right arm of Laocoön by L. Pollak (cf. *A.J.A.* X, 1906, p. 352) leads E. MICHON in *B. Soc. Ant. Fr.* 1906, pp. 271–280, to a discussion of the restorations made during the sojourn of the group in France. The earlier restorations were removed before the group was taken from Rome, and replaced in plaster on its arrival in Paris. At this time the right arm of Laocoön was modelled from a restoration of the group by Girardon. The restorations were still in place on the return of the group to Italy, and do not seem to have been removed since.

**A Pseudo-Praxitelean Group.**—The Louvre contains a Graeco-Roman group of Aphrodite and Eros, the plinth of which bears the name of Praxiteles (Loewy, *Inscr. griech. Bildh.* No. 502). It is commonly stated that during the last century this base was removed. In *B. Soc. Ant. Fr.* 1906, pp. 120–122, CH. RAVAISSON-MOLLIEN argues that this removal never took place. *Ibid.* pp. 125–133, E. MICHON gives a full account of the history of the group and its inscription. While the authenticity of the inscription is not beyond question, it has never been removed from the group. When the group was first exhibited in the Louvre it was provided with a square base, which concealed the inscribed oval plinth. This border has since been removed, and the inscription is now plainly visible. A portion of the forged inscription on the statue of the Procurator Caninius has also become visible by the removal of a modern border. *Ibid.* p. 134, RAVAISSON-MOLLIEN claims that the figure of Eros is in a Roman style, inferior to that of the Aphrodite. The head and part of the bust of the goddess are modern and taken from a statue of the seventeenth century.



## VASES AND PAINTING

**Cretan Decorative Art.** — In *Transactions of the Department of Archaeology* (University of Pennsylvania), II, 1906, pp. 5-50 (3 pls.; 68 figs.), EDITH H. HALL examines the designs on Cretan vases of the bronze age. She classifies the designs as (1) *Imitative*, including (a) pure naturalistic designs, (b) conventional naturalistic designs, in which natural objects are represented in conventional forms, (c) conventionalized naturalistic designs, in which natural objects are represented in stereotyped forms due to mechanical copying, and (d) sacral designs; and (2) *Non-Imitative*, including (a) simple, and (b) complicated patterns. An elaborate chronological table gives the Cretan vases, and other decorated objects, with their provenience and place of publication, as well as some non-Cretan parallels. Before the Kamares ware (Middle Minoan II) only non-imitative designs are found, though tendencies toward conventional naturalistic decorations are found in Early Minoan III and Middle Minoan I. In Middle Minoan III a purely naturalistic type is achieved, and sacral patterns appear. The marine designs appear in Late Minoan I. In Late Minoan II all classes of design, except the complex non-imitative, are represented. Late Minoan III contains the "Mycenaean" vases, which are characterized by a large use of conventionalized naturalistic designs, due to unintelligent copying.

**Middle Minoan Pottery.** — In *J.H.S.* XXVI, 1906, pp. 243-267 (5 pls.), D. MACKENZIE supplements his earlier study of Cnossian pottery (*ibid.* XXIII, pp. 157 ff.; *A.J.A.* VII, p. 468) from the larger material now at hand. The dark-on-light and light-on-dark techniques he again finds coexisting from the beginning to the end, as two sides of the decorative principle of contrast. The Early Minoan age inherited simple geometric forms and colors from the neolithic age and used chiefly white, red, and black. Here began the tendency to curvilinear forms which was developed in the succeeding first period of Middle Minoan. In this period, with an increase in forms, new colors also appear, having a general tendency toward lighter and yellowish shades. The Kamares period brought polychrome decoration to its height, with the most successful synthesis of dark-on-light and light-on-dark in harmonious design. With a growing appreciation of the relation between shape and decoration, the main design tended to usurp the space on the shoulder of a vase, leaving the less conspicuous parts for simpler and more primitive ornament. The principle of decorating in horizontal bands, which maintained a successful rivalry with that of vertical panelling and a symmetric arrangement, and survived into classic times, had its origin quite as much in this sense of fitness as in the conveniences of the wheel. The third period, which saw the rapid decay of polychrome ornament, is characterized by the growth of a naturalistic tendency and a return to monochrome technique, the last as a natural consequence of the first, because the polychrome scheme of the earlier period could not represent natural objects in their proper color. Here wall-painting and ceramic art, so long parallel, may have taken different ways. This period saw the perfection of the free, broad use of naturalistic design, especially in the pottery of the temple repositories. Each of the last two periods ended with some widespread calamity which hastened the already latent tendency to decay. The art known as Mycenaean or Achæan in Greece, Italy, Asia Minor, and elsewhere belongs to the out-



skirts of the Minoan culture of which Crete was the centre, and is wholly southern and not European in origin.

**A Proto-Corinthian Lecythus in Berlin.** — A class of very small lecythi with plastic decoration imitated from metal, of which there is a very fine specimen at Berlin, is discussed by O. WASHBURN in *Jb. Arch. I.* XXI, 1906, pp. 116-127 (pl.; 4 figs.). The Berlin example, 7 cm. high, has a lion's head as a mouth, a lion for a handle, and other plastic as well as painted decoration. The influence of Mycenaean art is clear, but there are indications of another origin, perhaps geometric and contemporary with the Dipylon and Boeotian styles, in the ninth century. Probably none are so late as 600 B.C., though the Berlin vase is one of the latest. The inscriptions on several indicate an Aeolic or Doric origin, probably in Asia Minor, for the single example with an Ionic inscription, that at Boston, is exceptional. Proto-Corinthian ware remained in use during the early Corinthian period, and some of it may have been made at Corinth.

**Fragments from Eleusis.** — In *Ath. Mitt.* XXXI, 1906, pp. 186-204 (pl.; 3 figs.), K. RHOMAIOS publishes two vase-fragments from Eleusis of especial interest because of their technique, as the decorations are applied in color on a black ground. The more important fragment is part of the inner picture of a cylix. A full discussion leads to the conclusion that the scene represents Pluto with Demeter and Cora, and that the style and technique indicate the work of an Ionian artist settled in Attica about 530 B.C. The polychrome decoration on a black ground is claimed as Ionian in origin. The other fragment, in similar technique, is a head of Athena from an omphalos cylix. It is Attic work.

**The Cacus Vase in the Ashmolean Museum.** — The interpretation of E. Pernice (*Jb. Arch. I.* XVI, 1906, pp. 45 ff.; see *A.J.A.* X, p. 449), that this vase represented Hermes seizing Paris, is rejected by P. GARDNER in *J.H.S.* XXVI, 1906, pp. 226-228 (fig.). The inconsistencies in the drawing are perhaps due to an unskilful workman, who adapted a group from another scene to the Heracles and Cacus story.

**Distribution of Attic Vases.** — The distribution of Attic vases throughout the ancient world is discussed by Miss G. M. A. RICHTER in *B.S.A.* XI, 1904-05, pp. 224-242 (4 figs.), on the basis of a study of the number of examples of each form in the Athens Museum in comparison with those from Etruria and Campania in the British Museum, the Berlin Museum, and the Hermitage. A classified table shows that the chief demand from Italy was for amphorae, hydriae, cylices, oenochorae, and to a less extent for lecythi, crateres, and cups. Loutrophori, lebetes, *δνοι*, white lecythi, red-figured aryballi and pyxides are not found in Italy. In Athens itself the vases are chiefly such as were used for the toilet or for special purposes, as funerals and weddings. These vases, manufactured for the home market, are studied in detail. In two appendices are published a red-figured loutrophoros with the death of Penthesilea, and a fragment of a pyxis showing apparently a bride surrounded by vases received as gifts.

**An Amphora in the Boston Museum.** — In *Harvard Studies in Classical Philology*, XVII, 1906, pp. 143-148 (pl.), G. H. CHASE publishes in a modified form a paper presented at the General Meeting of the Archaeological Institute at Princeton (*A.J.A.* VII, 1903, p. 96), in which he describes a red-figured amphora in the Boston Museum of Fine Arts, bearing the inscriptions Πίθων καλή and Νίκη καλή.

**Two White Lecythi from Eretria.**—In 'Εφ. 'Αρχ. 1906, pp. 1–22 (2 pls.; 7 figs.), K. KOUROUNIOTES publishes two Attic white lecythi from a tomb at Eretria, both inscribed Δίφιλος καλός, and evidently from the same workshop. Lecythi bearing the same καλός-name, published by Bosanquet, *J.H.S.* 1896, pp. 164 ff., while contemporary, seem from a different pottery. The writer describes the construction of the Attic lecythi, differing from Pottier on several points. He interprets the scenes on his two specimens as representing the deceased woman seated and receiving offerings from the living woman who stands before her.

### INSCRIPTIONS

**The Oldest Greek Alphabet.**—The origin and development of the Greek alphabet is discussed by A. GERCKE in *Hermes*, XLI, 1906, pp. 540–561. After considering many details, he concludes that the supplementary signs were developed before the foundation of Cumae (ca. 730 B.C.), and that the origin of the Greek alphabet cannot be placed much later than the beginning of the ninth century, as the Lycian and Carian alphabets, which imply the Greek, originated before the end of that century. In any case the invention of the alphabet is later than the Dorian occupation of the islands.

**Tsade and Sampi.**—In *J.H.S.* XXV, 1906, pp. 338–365, F. W. G. FOAT discusses in detail the history of the sign for 900 in Greek numeration, including the question of the relation of the Phoenician and Milesian alphabets, and the Greek and Hebrew numerical systems. He concludes that Greek Μ, not Τ, represents the Semitic Tsade, and that the name Sampi as applied to the sign Ϡ has no ancient authority. *Ibid.* XXVI, 1906, pp. 286–287, he calls attention to the discovery of the forms τεΤαρες and τεΤαράφοντα in an early Ionic inscription from the Artemisium at Ephesus. This confirms the view that the character represented a dental sibilant. It seems to have been confined to the Ionic coast of Mysia and Lydia, and the Pontic coast of Thrace.

**An Epitaph from Megara.**—In *Ath. Mitt.* XXXI, 1906, pp. 89–93, 229–230 (pl.), A. WILHELM publishes the earliest known epitaph from Megara, consisting of an elegiac couplet, with remains of a preceding line. The forms of the letters indicate a date in the early fifth century. The couplet reads [Λα] κληγονπροκ | λεοσταιδενπιδε | σαιτεκααλη: κακ | αληθαψηνητηδετρ | σποιπο[λιο]ς. Though the lines are practically complete, the interpretation is difficult. Wilhelm regards it as expressing the grief of a wife or mother for the dead. F. SOLMSEN (*ibid.* pp. 342–348) criticises Wilhelm's readings in detail. He thinks the inscription was on a cenotaph. In *Nachrichten von der Gesellschaft der Wissenschaften zu Göttingen*, 1906, pp. 231–239, B. KEIL accepts Wilhelm's interpretation, but reads the text very differently. *Ibid.* pp. 240–241, E. SCHWARTZ argues that it is from a cenotaph. In *Philologus*, LXV, 1906, pp. 474–475, J. BAUNACK adds a note on the text.

**Notes on Attic Inscriptions.**—In *Rh. Mus.* LXI, 1906, pp. 344–351, J. E. KIRCHNER publishes notes on Attic inscriptions. He treats first the priests of Asclepius, in connection with Sundwall's and Ferguson's discovery that the annual priests were chosen in the official order of the tribes. He gives a table of archons, tribes, and priests, so far as they are known, from

350–318 B.C., based chiefly on *I.G.* II, 766 and 835. The priest Δήμων Δημομέλους Παιανιεύς (*I.G.* II, 1654) is placed in 350–49 B.C., and identified with the cousin of Demosthenes. The article also discusses the deme of the Ποτάμιοι Δειραδιῶται, who appear in the fourth century. It belonged to the tribe Antigonis, and its members sometimes appear under the double name, and sometimes under each name singly.

**Attic Accounts of the Fifth Century.**—In *Rh. Mus.* LXI, 1906, pp. 202–231, W. BANNIER discusses the formulae employed in the Attic inscriptions containing official accounts. He concludes that the older documents were all arranged by the year, that changes in detail soon appear, and that probably between 423 and 418 B.C. the accounts were arranged by prytanies with further variations in the details.

**The Walls built by Conon.**—In *Ath. Mitt.* XXXI, 1906, p. 372, E. NACHMANSON reports that the inscription relating to the rebuilding of the walls of Athens by Conon (*Ath. Mitt.* 1905, pp. 391 ff.; *A.J.A.* X, p. 450) is now in the Musées Royaux du Cinquantenaire, in Brussels, and gives some minor corrections furnished by J. de Mot.

**The Erection of a Tripod.**—In *Ath. Mitt.* XXXI, 1906, pp. 134–144 (fig.), M. HOLLEAUX publishes with a detailed commentary an inscription recently found near Athens, containing specifications for the erection of tripods at Cynosarges. *Ibid.* pp. 145–150 (fig.), W. DÖRPFELD reconstructs the monument. Underground was a foundation of rough stone, on which was erected an *orthostates*, a square pillar, covered by a large flat stone, on which the tripod was placed and secured by lead. Under the bowl of the tripod was placed a marble column. *Ibid.* pp. 359–362, H. LATTERMANN suggests corrections to the text.

**An Inscription from Carystus.**—The inscription *I.G.* III, 1306, containing a list of *Bouleutai* is shown by a copy made by Mionnet to come from Carystus in Euboea. It thus gains greatly in value, as throwing light on the organization of this important place in the second century A.D. (F. HILLER VON GAERTRINGEN, *Ath. Mitt.* XXXI, 1906, pp. 349–351.)

**The Report of an Agonothetes.**—In *B.C.H.* XXV, pp. 365 ff. (*A.J.A.* VII, p. 373) W. VOLLGRAFF published the ἀπολογία of an Agonothetes of the *Basileia* at Lebadia. This has been again studied by M. HOLLEAUX, *ibid.* XXX, 1906, pp. 469–481 (fig.), who gives a new text of one face of the stele, and argues at length that the inscription must be dated at the end of the second or beginning of the first century B.C.

**Inscriptions from Delphi.**—In *Hermes*, XLI, 1906, pp. 356–377, H. POMTOW discusses the fragments from Delphi of the list of honors bestowed on Cassander, son of Menestheus of Alexandria Troas, a fragment of which was published by Kaibel, *ibid.* VIII, pp. 417 ff. Recent discoveries show that it was probably engraved on the Treasury of the Cnidian. The article also contains corrections to the six other Delphian inscriptions published by Kaibel.

**An Inscription from Cumae.**—In *Not. Scav.* 1905, p. 377, A. Sogliano published an archaic inscription from Cumae, reading Οὐ θέμις ἐν|τοῦθα κείσθ|αι με τὸν βεβαχχευμέ|νον. In *B. Phil. W.* 1906, pp. 957–958, R. ENGELMANN interprets με as μῆ, and the inscription as a prohibition against burying the uninitiated in a certain place.



**Notes on Dialectic Inscriptions.**—In *Sitzb. Sächs. Ges.* LVII, 1905, pp. 272–286, R. MEISTER continues his studies in Greek epigraphy. (1) The inscription ΜΕΝΕΤΥΞΕΛΑΥΥΑ on coins of Aspendus is read *Μένετυς* ἔλ(λ)υψα(ν); in Attic οἱ Μένητος ἔγλυψαν. (2) The inscription from Laconia (*B.S.A.* X, p. 188, No. 15) is corrected and interpreted. It is in the old Doric dialect, which is scarcely known outside of Sparta. The examples of this dialect from Laconia are given. (3) Corrections and notes on the dialect of Boeotian inscriptions from Thespieae, Acraephia, and Thebes.

**Ἀρχιατρὸς τὸ δ'.**—In *Jh. Oest. Arch.* I. IX, 1906, pp. 295–297, P. WOLTERS discusses the phrase *ἀρχιατρὸς τὸ δ'*, which appears in a list of victors in the *ἀγὼν τῶν ἱατρῶν* at Ephesus (*ibid.* VIII, pp. 119 ff.; *A.J.A.* IX, p. 346). It does not refer to a fourth election as city physician, for this was a life appointment, but to a fourth choice as Agonothetes.

**Ἀκρόνυχα.**—In *Rh. Mus.* LXI, 1906, pp. 472–473, F. B. discusses the meaning of *ἀκρόνυχα*, as it appears in the phrase *ἐν τε τοῖς ἀκρονύχοις καὶ τῇ ταυροδοξίᾳ*, in an inscription from Miletus (*Sitzb. Berl. Akad.* 1906, p. 258). The word refers to the firm grip on the hoof or horn of the animal, and is probably a technical term with trainers.

**Epigraphic Notes.**—In *Ἐφ. Ἀρχ.* 1906, pp. 115–116, S. BASES suggests corrections to the Thessalian inscriptions published by G. Zekides, *ibid.* 1905, pp. 189 ff. In *B.C.H.* XXX, 1906, p. 466, are brief notes by A. JARDÉ on Thessalian inscriptions in *Ἐφ. Ἀρχ.* 1905, pp. 187 ff. (*A.J.A.* X, p. 349.) In *B.C.H.* XXX, p. 468, M. HOLLEAUX confirms a suggestion of Meister as to the Thespian inscription, *ibid.* XXI, p. 554. *Ibid.* pp. 467–468, A. D. KERAMOPOULLOS gives a revised text of the dedication of Philetaerus and epigram of Honestus from Thespieae, published by P. Jamot, *ibid.* XXVI, p. 155 (*A.J.A.* VII, 380). In *Ath. Mitt.* XXXI, 1906, pp. 228–229, A. WILHELM gives a revised text of the archaic inscription from Tegea, published by G. Mendel, *B.C.H.* XXV, p. 267. In *Klio*, VI, 1906, p. 331, H. LATTERMANN publishes a revised text of the Eleusinian inscription, *I.G.* II<sup>5</sup>, 1054, lines 52–57, which confirms some important restorations suggested by him, *Klio*, VI, pp. 140–168. In *Ath. Mitt.* XXXI, p. 236, S. N. DRAGOMES suggests a restoration of the dedication to Aphrodite Pandemus recently discussed by Weilbach and Kawerau (see *A.J.A.* X, 1906, p. 194).

**Epigraphic Bulletin.**—The articles on Greek epigraphy, which appeared in fifty-seven periodicals during 1903 and 1904, are summarized with annotations and occasional publication of the inscriptions, by É. BOURGUET in *Ét. Gr.* XIX, 1906, pp. 25–55.

**Greek Epigraphy in Europe.**—In *R. Arch.* VIII, 1906, pp. 97–119, S. CHABERT concludes his history of the study of Greek epigraphy in Europe (see *A.J.A.* 1906, p. 197) with a brief description of the present condition of that study and the work carried on by the scholars of the various nations.

## COINS

**Signatures of Engravers on Greek Coins.**—In *R. Belge Num.* LXII, 1906, pp. 5–38, 117–153 (many cuts), L. FORRER completes his descriptive catalogue of Greek coins, with signatures of engravers. He also mentions a number of inscriptions that cannot with certainty be interpreted as the



signatures of the artists, and others that, though formerly accepted as such, must now be rejected.

**Asiatic Influences in Cumae.**—The coinage of the Italian Cumae shows connection in artistic and religious types with the Graeco-Asiatic east, thus proving that others than settlers from the Aeolic Cyme had a share in founding the Italian city. (ETTORE GABRICI, *R. Ital. Num.* XIX, 1906, pp. 317–328, plate; 3 figs.)

## GENERAL AND MISCELLANEOUS

**Cretan Fencing.**—In *Athen.* July 21, 1906, A. LANG calls attention to the long bronze rapiers found in the graves at Cnossus. Such weapons for thrusting must have been useless against the great shields, and seem to indicate a school of fencing with rapier and dagger or cloak, such as prevailed in Europe at the end of the sixteenth century.

**The Vaphio Cups.**—In *Jh. Oest. Arch. I.* IX, 1906, pp. 294–295, A. KÖRTE, following a suggestion of the late Professor Lipschitz, argues that on the second Vaphio cup, the affectionate attitude of the two animals is best explained if the smaller one in the background is a cow.

**Scylla in Mycenaean Art.**—In *Ath. Mitt.* XXXI, 1906, pp. 50–52 (2 figs.), F. STUDNICZKA compares a seal from Cnossus (*B.S.A.* IX, p. 58) representing a boatman attacked by a sea-monster, with a fragment of fresco from Mycenae (‘Εφ. ‘Αρχ. 1887, pl. 11). These designs point to a legend similar to that of Scylla in the Odyssey. This early Scylla is also briefly discussed by O. CRUSIUS in *Philologus*, LXV, 1906, p. 320.

**An Homeric Burial Custom.**—In *Hermes*, XLI, 1906, pp. 378–388, W. HELBIG calls attention to the Greek custom of enveloping the remains of the dead, after burning, in wrappings, and then interring them in a coffer or urn. In Italy this method is first found in the later *tombe a pozzo* at Corneto, and may have been introduced by Greeks. In the Odyssey, XXIV, vss. 73–79, the remains of Achilles and Patroclus are placed in one covering, those of Antilochus in another, and thus kept separate, though in the same urn.

**Topography of Early Athens.**—In *Philologus*, LXV, 1906, pp. 128–141, W. DÖRPFELD discusses certain points in early Athenian topography, in reply to E. Drerup’s article, *ibid.* LXIV, 1905, pp. 66 ff. He considers the Pelargikon, the Pnyx, and the oldest city, controverting sharply Drerup’s theories, and restating his own well-known views.

**A Note on the Enneacrunus.**—In *Cl. R.* XX, 1906, p. 330, J. R. WHEELER points out that Guillet’s (or the Capuchin) map of Athens scarcely affords proof that in the seventeenth century there were remains of the Enneacrunus, where Dörpfeld would place it, as is stated by Miss Harrison in her recent work, *Primitive Athens as described by Thucydides*, p. 131.

**The Social Position of Athenian Officials in the Fourth Century.**—A careful examination of the literary and epigraphic evidence has led J. SUNDWALL to conclude that in the time of Demosthenes the government of Athens was by no means so completely in the hands of the proletariat as is commonly supposed. A study of the lists of officials of all kinds shows everywhere a disproportionate number of names from wealthy families. The annual priests of Asclepius are shown to have been chosen according

to the official order of the tribes. (J. SUNDWALL, *Epigraphische Beiträge zur sozial-politischen Geschichte Athens im Zeitalter des Demosthenes*. Leipzig, 1906, G. Kreysing. vi, 92 pp. 8vo).

**The Attic "Tettix."**—In *Jh. Oest. Arch. I.* IX, 1906, Beiblatt, pp. 77–86, E. PETERSEN discusses in detail Hauser's article on the Athenian Tettix (see *A.J.A.* X, p. 457). He argues that the literary evidence, when properly interpreted, is directly opposed to Hauser's view, and that the monuments lend themselves much more easily to the theory of Studniczka.

**Triremes.**—In *Cl. R.* XX, 1906, pp. 324–325, C. TORR replies to Newman's view of the Athenian trireme as represented on the Acropolis relief (see *A.J.A.* X, p. 457). The Athenian docks show that the triremes were not more than 20 ft. wide; hence if there was a gallery "of some amplitude," the hull would be so narrow as to afford neither room for the crew nor sufficient displacement to float its weight.

**The Myth of Erichthonius.**—The myth of Erichthonius and the three daughters of Cecrops is the subject of an investigation by the late BENJAMIN POWELL. He reaches the conclusion that "the whole myth is a confusion of Olympian divinities with chthonic or primitive cults, and Eastern influences, which it is well nigh impossible to unravel completely and to tabulate." An appendix contains the text of the literary sources. (*Cornell Studies in Classical Philology*, No. XVII. *Erichthonius and the Three Daughters of Cecrops*, by BENJAMIN POWELL. New York, 1906, The Macmillan Co. 86 pp.; 12 pls. 8vo. Price 60 cents.)

**The Cave at Vari and Plato.**—In *Harvard Studies in Classical Philology*, XVII, 1906, pp. 131–142 (fig.), J. H. WRIGHT suggests that in the allegory of the Cave (*Rep.* VII, 514A–516c), Plato was influenced by recollections of the cave at Vari (*A.J.A.* VII, 1903, pp. 263–349), which in its natural features corresponds very closely to the philosopher's description.

**Notes on the Prosopographia Attica.**—In *Klio*, VI, 1906, pp. 330–331, J. SUNDWALL gives the family tree of Ἀντίμαχος Εἰθνήνομον Μαραθώνιος, whose name he supplies in *I.G.* II<sup>1</sup>, 269. From *I.G.* II<sup>5</sup>, 251b, he reconstructs in part the list of Sophronistae for 306–305 B.C. The *Prosopographia Attica* mentions neither Lysiades of Athens (*Cic. Phil.* V, 131), who seems to have been archon in 51–50 B.C., nor Heraclitus, general in 133 B.C.

**The Sanctuary at Eleusis.**—At the July (1906) meeting of the Berlin Arch. Society, F. NOACK described the growth of the Sanctuary at Eleusis. A small natural terrace was, in the second millennium B.C., surrounded by a double wall, for support and for defence, and used as a place of worship and sacrifice. Here were the temple and altar mentioned in the Homeric Hymn. The area was enlarged by Pisistratus, by Pericles, and in the fourth century. The old terrace form was lost under Pericles, and the altar was moved eastward with each enlargement of the space, but the position of the entrance gate remained substantially the same, because determined by the path from the cave which was the seat of the most ancient worship. The chief building always retained, more than other temples, the domestic character of a megaron, as the home of the goddess and of her family of worshippers. (*Arch. Anz.* 1906, cols. 266–268.)

**The Site of Delium.**—In *B.S.A.* XI, 1904–1905, pp. 153–172 (2 figs.), R. M. BURROWS discusses the site of Delium, and concludes that, while there may have been a village near the modern Dilisi, the evidence points

to the neighborhood of the chapel of Hagios Demetrios, where there is a fragmentary inscription (. . . ν' Ἀπόλλωνι τ[ὸν ναὸ]ν). Excavations here have yielded no further evidence, but there is no trace of the temple elsewhere.

**Delphica.** — In *Berl. Phil. W.* 1906, pp. 1165–1184, H. Pomtow describes conditions at Delphi, as studied by him during the spring of 1906. While praising the general work of the French, and especially their liberality to other scholars, he criticises sharply many details. Among the results of Pomtow's visit are a large number of topographical notes, new attributions of foundations, and new arrangements of many monuments. Homolle's Treasury of the Cnidians is assigned to the Siphnians. On the lower terrace, south of the temple, there were no anathemata, but the old sanctuary of Ge, and the sacred grove of laurel and myrtle. At the Marmoria the two temples of the ἐναγείς lay between the two temples of Athena. An appendix contains the translation of a letter by a Greek archaeologist, which appeared in the *Ἄστυ*, March 19, 1905, complaining of the delay in the publication of the results of the excavations.

An account of the ruins at Delphi, with some discussion of the topography and the sculpture, by P. Ducati is published in *Atene e Roma*, 1906, pp. 198–212.

**Olympiaca.** — In *Jb. Arch. I.* XXI, 1906, pp. 147–163 (3 figs.), E. Fuhl reaches the following conclusions: The elliptical foundation which lies before the east front of the Pelopium represents the House of Oenomaus, while the Great Altar of Zeus lay in the narrow space between the Pelopium and the Heraeum. The double temple of Sosipolis and Eileithyia, the small building behind the Exedra of Herodes Atticus, was divided across the middle of the cella by a fixed screen, traces of which are preserved. In the east pediment of the temple of Zeus, leaving unchanged the five standing figures, the chariots and their drivers, and the reclining river gods, a new disposition of the other four figures is desirable. The two narrow, half-kneeling figures should be placed in front of the horses, as Sterope's maid and Pelops' groom; while the two broader, half-reclining figures belong behind the charioteers, the one with a staff on the left side, and the one without a staff on the right.

**Honorary Statues in Ancient Greece.** — In *B.S.A.* XI, 1904–1905, pp. 32–49, Miss M. K. Welsh discusses the erection of honorary statues in Greek times. Honorary statues are defined as "portrait-statues set up by the authorization of a public body out of regard for the person represented." They were erected in sacred or public places, and the expense was frequently borne by the person honored. The erection of such statues became a custom in the fourth century B.C. The history of the custom is traced in Athens, the rest of Greece, and finally in Asia Minor, with special reference to the Hellenistic period.

**The Centaur in Art.** — The development of the type of the Centaur in ancient art, and the scenes in which these monsters appear, are briefly discussed by A. Sambon, *Le Musée*, III, 1906, pp. 4–13 (pl.; 12 figs.).

**Negroes in Ancient Art.** — In *Jh. Oest. Arch. I.* IX, 1906, pp. 321–324 (2 pls.; 2 figs.), R. von Schneider publishes two new representations of negroes. The first is a vase in the form of a negro's head from Anthedon, belonging to the early third century and offering an instructive contrast to



the vase with the name of Leagros in Athens. The other is a bronze statuette from Carnuntum, representing a negro boy in a violent dance. It probably formed part of a lamp or candelabrum.

**Alexander's Funeral Car.**—In *Rh. Mus.* LXI, 1906, pp. 408-413, F. REUSS continues the discussion of the funeral car of Alexander (see *A.J.A.* X, 1906, pp. 199, 458). He argues that the *καμάρα* denotes a space covered by a vaulted roof, above which was the royal standard (*φοινικίς*). The *πόλος* (Diod. XXVII, 4) was a pivot connecting the floor of the *καμάρα* with the axles so that the latter could be turned without disturbing the body of the car. Other details are also considered.

**Savings Banks in the Form of Beehives.**—In *Ath. Mitt.* XXXI, 1906, pp. 231-235 (fig.), L. DEUBNER collects some evidence to show that Greeks as well as Romans (see *A.J.A.* VI, 1902, p. 455) had savings banks in the form of beehives, and that their existence explains *σύμβλος χρημάτων* in Aristophanes, *Vesp.* 241.

**Greek Boxing.**—In *J.H.S.* XXVI, 1906, pp. 213-225 (2 pls.; 2 figs.), K. T. FROST discusses Greek boxing as known through literary allusions and vase paintings. The sport early attained a high development, and remained substantially the same for several centuries. It differed essentially from the modern form in using round arm rather than straight blows, and in making little use of foot-work. The use of hard hand coverings, with or without weights, was universal. As there was no handicap, only the heaviest men tended to compete at the great festivals, and the sport was dangerous as well as painful.

**Glass Goblets as Prizes.**—Small glass goblets decorated with crowns and palms, and inscribed *λαβὲ τὴν νείκην*, or *εἰσελθὼν λαβὲ τὴν νίκην*, are discussed in *M. Soc. Ant. Fr.* LXV (1904-05), pp. 291-300 (fig.), by P. PERDRIZET, who concludes that they were made in Phoenicia, and were prizes at some of the Greek contests under the empire.

**Archaeological Notes**—In *Le Musée*, III, 1906, A. SAMBON describes briefly a number of works of Greek art. Pp. 54-60 (10 figs.) he publishes five scenes from Greek vases, including the sale of an amphora, and the stratagem of Rhea, and a group of monuments representing a seated child holding a bunch of grapes which he tries to defend from a bird. Pp. 106-107 (2 pls.; fig.) he describes a red-figured lecythus with the inscription *λόχος* and a picture of Dolon creeping past a tree, a marble head resembling the Aeginetan sculptures, and a terra-cotta group of a young girl playing with a dog. Pp. 263-266 (3 pls.; fig.) contain a description of four archaic Greek bronzes. Pp. 428-432 (4 pls.; 5 figs.) he publishes (1) A very primitive bronze group of a small centaur before a tall man; (2) A Roman bronze statuette of Mars; (3) The bronze statuettes from a Lararium near Boscoreale; (4) A bronze vase in the form of a woman's head, probably Egyptian work of the time of Constantine; (5) A fragment of a vase signed by Nicosthenes; (6) A fine red-figured amphora from Capua; (7) A red-figured hydria from Italy with a curious representation of the finding of Erichthonius, in which the author suspects Etruscan contamination.

**Archaeological Bulletin.**—In *R. Ét. Gr.* XIX, 1906, pp. 151-174 (19 figs.), A. DE RIDDER publishes a 'Bulletin archéologique,' in which he summarizes with comments five articles on Greek architecture and excavations, fifteen on sculpture, five on frescoes and vases, five on bronzes and



terra-cottas, and two on a silver mirror and a glass bust. The articles have been already summarized in the JOURNAL.

**Strabo's Travels in Greece.** — The paper on 'The Extent of Strabo's Travels in Greece,' read by C. H. WELLER at the General Meeting of the Archaeological Institute at Ithaca (*A.J.A.* X, p. 84) is published in *Cl. Phil.* I, 1906, pp. 339-356.

## ITALY

### ARCHITECTURE

**Vitruvius and his Work.** — In *R. Arch.* VIII, 1906, pp. 268-283 (cf. *ibid.* XLI, 1902, pp. 39-81, III, 1904, pp. 222-223, 382-393, IV, 1904, pp. 265-266; *A.J.A.* 1904, p. 491), V. MORTET discusses the limitations of the work of Vitruvius and finds that the term *architectura* was ordinarily restricted to the construction and decoration of public and private edifices properly so called. Other matters are treated by Vitruvius only as subordinate.

**The Rostra.** — In *Berl. Phil. W.* 1906, pp. 1119-1120, F. BRUNSWICK points out that in determining the date of the Rostra it is important to discover the relation of the structure to the recently discovered subterranean passage near by. An irregularity in a portion of the foundations of the front wall seems connected with a continuation of this gallery, but also indicates that the wall was built after the passage was abandoned and forgotten. In *Cl. R.* XX, 1906, p. 379, T. ASHBY, Jr., discusses with approval Mau's paper on the Rostra (*Röm. Mitt.* 1905, pp. 230-266; see *A.J.A.* X, p. 459). Minute details which throw light on the relation of the Rostra of Caesar and those of Trajan, together with the various alterations of both, are briefly discussed by E. PETERSEN in *Röm. Mitt.* XXI, 1906, pp. 57-63.

### SCULPTURE

**The Arch of Titus.** — In *Pal. Ex. Fund.* XXXVIII, 1906, pp. 306-315, W. S. CALDECOTT gives the exact measurements of the golden candlestick and table of shew-bread on the Arch of Titus, and compares them with the figures given in the Old Testament and Josephus. He finds that the candlestick corresponds with these figures, but the table is larger. This increase in size is attributed to aesthetic considerations.

### INSCRIPTIONS

**The Eituns Inscriptions.** — In *Cl. Phil.* I, 1906, pp. 414-415, N. W. DEWITT interprets the *Eituns* inscriptions at Pompeii as indicating the places at which the Oscan citizens were allowed access to the city wall for purposes of promenade. *Eituns* = *liceto ire*, according to this interpretation.

**The Calendar of Verrius Flaccus.** — The new fragment of the calendar of Verrius Flaccus from Praeneste (*Not. Scav.* 1904, p. 393; *A.J.A.* 1906, p. 109) is discussed in *Atene e Roma*, 1906, pp. 212-214, by C. PASCAL. He gives a tentative restoration of the text, accepting Marucchi's [*stultor*] *um feriae* in the last line, but differing in other details.

**Oculists' Stamps.** — Most of the stamps used by Roman oculists to mark the pastilles employed in their treatment of the eyes have been found

in Gaul, some in Germany and Britain, but very few elsewhere. None are from Greece, where eye-salves were sold in jars, not as pastilles. The inscriptions on these stamps, originally edited by É. Espérandieu in *C.I.L.* XIII, pp. 559-610, have been reprinted in a separate volume, with plates, a bibliography, full indices, and a brief discussion of the forms and uses of the stamps. (*Signacula Medicorum Oculariorum recensuit AEMILIUS ESPÉRANDIEU*. Paris, 1905, E. Leroux. 175 pp.; 68 pls. 8vo.)

In *B. Soc. Ant. Fr.* 1906, pp. 147-149, É. ESPÉRANDIEU publishes four inscriptions from the cachet of an oculist, recently found near Reimersheim.

**Epigraphic Bulletin.** — In *R. Arch.* VIII, 1906, pp. 206-224, R. CAGNAT and M. BESNIER, in their review of epigraphical publications relating to Roman antiquity for the period March-June, 1906, give the text of sixty-eight inscriptions and notes on publications relating to epigraphy.

### VASES

**The Primitive Italian Urn.** — At the May meeting of the Berlin Arch. Society M. MAYER discussed the primitive Italian urn, calling attention to a form resembling the Villanova type, but simpler, which was used for secular purposes only, and is found chiefly in southern Italy. The decoration of the Villanova urns shows northeastern and continental rather than Greek or Aegean affinities. It is doubtful whether Mycenaean influenced geometric art to the extent commonly supposed. (*Arch. Anz.* 1906, col. 193.)

### COINS

**The ὀβολός in Polybius.** — In *C. R. Acad. Insc.* 1906, pp. 458-470, E. BABELON argues that Polybius, when speaking of Roman money, uses ὀβολός to denote the *as libralis* of 327 gr. This gives a more reasonable value to the prices mentioned in II, 15 and VI, 39, 12, where the Greek value for the ὀβολός is absurd.

**The Type of Three Monetae.** — The three standing female figures on certain Roman coins, each figure holding a pair of balances and a cornucopia, represent the coinage in the three metals. The middle figure occupies the place of dignity and represents Gold. The figure to her right represents Silver, as occupying the place next in dignity, that to her left, Bronze or Copper; cf. the position of the Capitoline group of Jupiter, Juno, and Minerva. (FR. GNECCHI, *R. Ital. Num.* XIX, 1906, pp. 311-316; 3 figs.)

**Countermarks on Roman Coins.** — G. Pansa writes in the *R. Ital. Num.* XIX, 1906, pp. 397-417 (pl.), on the countermarks found on Roman bronzes of the imperial period. He claims that these marks were designed not merely to legitimatize, upon the accession of a new ruler, or the assumption of a new title, the coins of the preceding period, pending the issue of the new types, but sometimes also to mark coins intended for public donatives. The countermarks are due to the authority of the Senate, and consequently are found generally on bronze coins only. Exceptionally silver coins are also thus stamped, when an emperor, by *damnatio memoriae*, lost also the right of coinage. Sometimes the existence of more than one stamp on the same coin is to be interpreted as due to the act of the emperor's own official, thus approving, by his supreme authority, the previous act

of the Senate. The much-discussed stamp NCAPR is to be interpreted *Neronis Caesaris Auctoritate Probatum*.

**Roman Contorniates.**—In *Num. Chron.* 1906, pp. 232-266 (2 pls.), KATHARINE A. McDOWALL argues in support of the claim that the so-called contorniates are properly denominated *calculi* and were used as counters in the games of the *tabulae lusoriae*. The article classifies the various types, and offers new interpretations of some unexplained or disputed types, and accurate reproductions of others which, though easy of interpretation, are of archaeological or mythological interest.

**Roman Medallions.**—FRANCESCO GNECCHI (who projects a corpus of medallions) argues that under medallions should be included all those pieces, of whatever size, that were issued by authority of the emperor, and not S. C., even before Hadrian's time. From the period of Gallienus, fabric and style must furnish the basis for decision. The classification should be into *maximi moduli* (the pieces now usually called medallions), *magni moduli* (large, or first, bronzes), *medii moduli* (middle, or second, bronzes), and *minimi moduli* (small, or third, bronzes—otherwise quinarii), thus retaining the time-honored designation M. M. (*R. Ital. Num.* XIX, 1906, pp. 295-310.)

**Coinage of Hadrian.**—In *R. Ital. Num.* XIX, 1906, pp. 329-374 (2 pls.), L. LAFFRANCHI presents a systematic classification, year by year, of the issues of Roman coins under Hadrian,—a task that neither Eckhel nor Cohen essayed.

**Coin Portraits of the Third Century.**—A bronze sheet with three coin-portraits of the third century A.D. in the Museo Kircheriano is discussed by F. STAHLIN in *Röm. Mitt.* XXI, 1906, pp. 85-86 (fig.).

**Coinage System of Diocletian and Constantine.**—G. DATTARI presents in *R. Ital. Num.* XIX, 1906, pp. 75-396, a new theory of the system of Roman coinage introduced among the reforms of Diocletian, and continued, with modifications, into the time of Constantine. The history of each move is set forth, and the whole made clear by classified tables.

**Birthday Coins.**—In *B. Soc. Ant. Fr.* 1906, pp. 184-185, J. MAURICE discusses the formula PLURA NATAL(ia) FEL(icia), which occurs on some small bronzes of Maximianus and Constantine. He argues that this refers to the *diei natales*, and that the coins were struck for the celebrations of February 27 or July 21, 307, or February 27, 308 A.D.

#### GENERAL AND MISCELLANEOUS

**The Ara Pacis Augustae.**—In *Jh. Oest. Arch.* I. IX, 1906, pp. 298-315 (3 figs.), E. PETERSEN discusses the Ara Pacis in the light of the recent excavations on its site. The enclosure had openings on both the east and west, though only on the latter side are there remains of steps. The procession advancing toward the west occupied the two long sides. The smaller slabs were placed on either side of the openings. At one end were the relief of Tellus and the relief representing a libation, in which the two figures personify the Senate and People. At the other end were the two sacrificial reliefs, which represent rites performed at the Lupercal and before the Ara Pacis. It seems better to place the latter pair on either side of the entrance, but there are some reasons for believing that this position was occupied by



the former pair. The large altars recently discovered in Asia Minor are helpful in the restoration of the Ara Pacis. The two openings seem suggested by the shrine of Janus, with which this monument is contrasted by Ovid (*Fasti*, I, 121 ff.).

**The Pine-Cone as Fountain.** — In *Rh. Mus.* LXI, 1906, p. 311, K. TITTEL corrects a misunderstanding of his discussion of the use of the pine-cone as the monumental mouth of a fountain. The Vatican cone was probably placed on a low base, not on a column. It cannot, however, be regarded as the first example of such a use of this ornament.

**The Solea.** — In *B. Soc. Ant. Fr.* 1906, pp. 266-267, Commandant LEFEBVRE DES NOËTTES reports on some experiments with the *solea*. He claims that it was a shoe, but that the animal provided with it could only move at a walk. It was therefore only of use to veterinaries, as it enabled horses to be treated while on the march.

**The Suburbs of Pompeii.** — *Le Musée*, III, 1906, pp. 159-212 (8 pls. ; 40 figs.), contains a description of recent discoveries in the neighborhood of Pompeii. The paintings of the villas at Boscoreale are described by GEORGES TOUDOUZE, the furniture by J. DE FOVILLE, and the silverware by A. SAMBON. Two unsigned chapters give a brief account of the discoveries of G. Matrone at Boscotrecase near the ancient mouth of the Sarno, and especially of the dispersion of part of the jewellery there found.

## FRANCE

**A Bronze Plaque from a Girdle.** — In a tumulus at Bélignat (Ain) were found, in 1895, some human bones, a plaque with ornament in *repoussé*, a large ring or collar, and thirty-two bracelets, of which seven only were preserved. All are of bronze. The plaque, which doubtless formed part of a girdle, is rectangular, 0.468 m. long by 0.157 m. wide. The thickness is hardly 0.001 m. The decoration consists of bands of straight lines, and in the bands are geometrical patterns. A number of knobs is added. The decoration resembles closely that of the plaque from Corveissiat (E. CHANTRE, *Album du premier âge de fer*, pls. XXIV and XXIV bis), and the two plaques are evidently of the same period, the end of the Bronze Age and the beginning of the Iron Age. (E. CHANEL, *R. Arch.* VIII, 1906, pp. 120-125 ; fig.)

**Alesia.** — The commencement of systematic explorations at Alesia (Alise-Sainte-Reine, cf. *A.J.A.* X, pp. 116, 355) has led A. HÉRON DE VILLEFOSSE to give, in *M. Soc. Ant. Fr.* LXV, 1904-1905, pp. 207-272 (pl. ; 3 figs.), a summary of the results of the irregular excavations on the site since the seventeenth century. After a historical sketch, he comments on *C.I.L.* XIII, 2885, 2876, 2877, and 2878, and publishes some fragments consisting of single letters, a tombstone, and a fragment, mentioning a priest of Rome and Augustus. The cantharus of Alesia (cf. *A.J.A.* VIII, p. 323) and its puzzling inscription are discussed, and the article closes with a chronological catalogue of the monuments from Alesia preserved in the Museum at Dijon.

**The Greeks in Southern Gaul.** — In *Jh. Oest. Arch.* I. IX, 1906, pp. 165-182 (3 figs.), E. MAASS continues his study of the survival of Greek influence in southern Gaul. La Tarasque and her conqueror St. Martha (perhaps a *Μήνηρ*) are a survival of the personified miasma overcome by a



god or hero. Similar influences are traced in the legend of St. Aegidius whose city, St. Gilles, occupies the site of the Doric Heraclea in the Rhone delta.

**The Temper of Gallic Swords.**—Polybius declares that the Gallic swords were so poorly tempered that they bent or broke on the Roman armor. In *C. R. Acad. Insc.* 1906, p. 260, is a summary of a paper by S. REINACH, who argues that this statement rests on the discovery in Gallic graves of swords, which had been broken, according to the Gallic custom, before burial. The Gallic swords in modern museums are of good quality. The paper is published in full in *L'Anthropologie*, XVII, 1906, pp. 343–358.

**Gallo-Roman Chronicle.**—In his 'Chronique Gallo-Romaine' (*R. Ét. Anc.* VIII, 1906, pp. 263–271, 343–349; fig.), C. JULIAN notes briefly numerous books and articles on Gallo-Roman topics, giving special attention to Alesia. He also discusses unfavorably the study of the Greeks in southern Gaul by Maass (cf. *A.J.A.* X, p. 467).

**The "Cabinet de France."**—*Le Musée*, III, 1906, pp. 309–358 (8 pls.; 33 figs.), contains an account of the more important works of art in the Cabinet de France in the Bibliothèque Nationale. The sculpture, bronzes (a collection of exceptional value), terra-cottas, and vases (including the valuable collection of the Duc de Luynes) are described by N. DE ROMÉ; the silver by A. SAMBON; the engraved gems by A. MORTANI; the coins and medals by J. DE FOVILLE; and the furniture, arms, ivories, etc., by GEORGES TOUDOUZE.

**Epigraphic Notes.**—In *B. Soc. Ant. Fr.* 1906, pp. 255–257, A. HÉRON DE VILLEFOSSE discusses the inscription from Frolois (see *A.J.A.* X, p. 356). He reads *D.M. | Munimen[tum] | Ripe[i]cnus* | *Duna[i]u[s]* or *Dunau[s]*. Ripeus occurs on an inscription from Autun. In *R. Ép.* 118, 1905–06, pp. 168–169, the same writer proposes a new interpretation for part of an inscription from Orange recording a grant of land, published in *C. R. Acad. Insc.* 1904, pp. 497–502; *R. Ép.* 114, pp. 97–99.

## GERMANY

**Neolithic Settlements in Southwestern Germany.**—In *Z. Ethn.* XXXVIII, 1906, pp. 312–345 (map; 12 figs.), A. SCHLIZ discusses the neolithic settlements in southwestern Germany, basing his arguments largely on the decorations of the pottery. The pottery decorated with string patterns (*Schnurkeramik*) belongs to a race of hunters living on the wooded hills, while that decorated with bands (*Bandkeramik*) belongs to an agricultural people, whose settlements are found on the loess, which furnished the only land which could be cultivated with stone tools. These people were of the same race as the hunters, whom they seem to have found in the land when they arrived from the Danube valley, and to whom they seem to have submitted. Later they withdrew southward, for their villages were abandoned, not destroyed. The dwellers in the lake villages were of another race and civilization, though all these people seem to have influenced each other. All seem to have been overcome by invaders in the early Bronze Age.

**Terra Sigillata Ware in Northern Germany.**—In *Z. Ethn.* XXXVIII, 1906, pp. 369–377, H. DRAGENDORFF discusses the discoveries of *terra*

*sigillata* in northern Germany. The vases usually belong to the second or even third century A.D., and, with the Roman glass and bronzes, bear important testimony as to Gallic trade with the coasts of the North Sea and the Baltic. Their evidence confirms the view that this trade was largely carried on by water from Nymegen.

### AUSTRIA-HUNGARY

**A New Group of Neolithic Pottery.**—In *Z. Ethn.* XXXVIII, 1906, pp. 221–227 (15 figs.), E. VON MAJEWSKI describes a group of neolithic pottery with string patterns arranged in waving lines (*Schnurwellenornament*) found in southern Poland. The ornament seems unknown elsewhere in pottery of this period, but strongly resembles the decoration found on Slavic pottery of Christian times.

**The Survival of Neolithic Ornamentation.**—In *Mitt. Anth. Ges.* XXXVI, pp. [98]–[100], K. FUCHS notes a number of examples showing that neolithic systems of spiral decoration, discussed by Wilke (*ibid.* XXXV, pp. 249–269; *A.J.A.* 1906, p. 437), have survived until recent times in Transylvania.

**A Defixio Amatoria.**—In *Jh. Oest. Arch. I.* IX, 1906, pp. 192–198, A. VON PREMIERSTEIN publishes with a facsimile a lead tablet found at the Roman colony Poetovio (Pettau). The inscription reads *Paulina aversa sit | a viris omnibus | et deficsa sit, ne quid | possit mali facere. | Firminam [cl]od[as] | ab o | mnibus humanis*. It is apparently of the second century A.D., and is the first example of a *defixio* found in Pannonia. This form of curse originated in the Greek Orient, and examples are rare in those provinces which were but little reached by Greek influence.

**A Roman Sarcophagus.**—In *Jh. Oest. Arch. I.* IX, 1906, Beiblatt, col. 87 (fig.), W. KUBITSCHKEK publishes a Latin inscription from a large sarcophagus found in 1905 at Doclea. It is the epitaph of P. Cornelius Julius, dedicated by his daughters Julia and Irene.

### AFRICA

**Bronze Maces from Chélif and La Chiffa (Algeria).**—In *R. Arch.* VIII, 1906, pp. 284–289 (3 figs.), E. T. HAMY comes to the conclusion that some cylindrical bronze maces from Chélif and La Chiffa, in Algeria, similar to maces found in Germany, were probably the weapons of some band of northern invaders in the fifth century after Christ.

**The Ancient Lamp.**—The evolution in the form of the ancient clay lamp is traced in *Reliq.* XII, 1906, pp. 263–268 (18 figs.), by SOPHIA BEALE, chiefly on the evidence afforded by the collections in the museums at Carthage and Tunis.

**New Punic Inscriptions.**—In *Eph. Sem. Ep.* II, 1906, pp. 171–190, M. LIDZBARSKI reviews the publications and discussions of Punic inscriptions that have been discovered within the last three years.

**An Inscription in Honor of Sextus Appuleius.**—In *C. R. Acad. Insc.* 1906, pp. 470–478 (fig.), R. CAGNAT discusses a fragmentary inscription from Carthage, which seems to contain an *elogium* of Sextus Appuleius. The writing indicates the Augustan age, and it is probable that the person honored by the Carthaginians was the husband of Octavia the elder, sister

of Augustus, and father of the consul of 29 B.C. He is also known from a Greek inscription of Pergamon.

**Senatus Consultum Beguense.**—The text of the *senatus consultum de mundinis saltus Beguensis* (C.I.L. VIII, 270, 11451), after careful revision before the originals in the museum of the Bardo, is published in *C. R. Acad. Insc.* 1906, pp. 448–456 (fig.) by A. MERLIN. In addition to numerous minor corrections, lines 5–7, containing the date (October 15, 138 A.D.) and the names of four senators, are given for the first time. They are: *Idibus Oct. in Comitio RVM in Curia Iul. scribundo adfuerunt Q. Gargilius Q. f. Quir. Antiquus, Ti. Cl. Ti. f. Pal. Quartinus, C. Oppius C. f. Vel. Severus, C. Herennius C. f. Pal. Caecilianus, M. Iul. M. f. Quir. Clarus.* In line five the letters RVM are distinct but inexplicable.

**A Latin Metrical Inscription.**—In *Berl. Phil. W.* 1906, cols. 1118–1119, R. ENGELMANN points out that the inscription *C. R. Acad. Insc.* 1904, p. 697, is an African hexameter, *bide* (for *vide*), *Diote, bide, poss(id)as plurima, bide*, which is appropriate for the landowner contemplating his possessions, who is represented on the monument.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

### GENERAL AND MISCELLANEOUS

**The "Virgin" in the Inscription of Abercius.**—In *R. Arch.* VIII, 1906, pp. 93–96, W. R. PATON explains the *παρθένος ἀγνή*, of line 14 of the inscription of Abercius, as Faith, who is mentioned in line 12. The use of the word *χρηστός* as an indication of Christianity is noted.

**The Meaning of ΧΜΓ.**—The discussion of the abbreviation ΧΜΓ (see *A. J. A.* X, p. 471) is continued in *Berl. Phil. W.* 1906, cols. 1082–1088, by J. J. SMIRNOFF, who argues that in the numerical value (643) of the letters is the key to their meaning, and suggests possible interpretations. The Copts seem to have considered the letters as a symbol of the Trinity. The interpretation of the letters as initials is an early endeavor to explain the meaning of a forgotten symbol. Perhaps the origin is to be found in a Hebrew symbol written in Greek letters.

**The Church of the Panagia Gorgoeipikoos in Athens.**—In *Ath. Mitt.* XXXI, 1906, pp. 279–324 (2 pls.; 30 figs.), K. MICHEL and A. STRUCK begin a study of the churches in Athens belonging to the Middle Byzantine period (eighth and ninth centuries) by a detailed discussion of the church of the Panagia Gorgoeipikoos, or the "little Metropolitan." After a full bibliography, they analyze the architecture of the building, which belonged to the cloister of St. Nicholas, and describe fully the Christian sculptures which decorate the exterior. The frescoes of the interior have almost wholly disappeared. The question of the date is difficult, but a long argument leads to the conclusion that it was built about the beginning of the ninth century at the instance of the Empress Irene, and with the picture of the Panagia Gorgoeipikoos took this name, which had previously belonged to the Parthenon. The building replaced an earlier church, which had superseded the temples of Isis and Eileithyia, and was dedicated to Hagios



Eleutherios, who in more than one locality has succeeded to the cult of Eileithyia. The architectural influence of the church may be traced in other Athenian churches of this time, and seems to have been felt in the church at Skripu (874 A.D.). For the ancient sculptures in this church, see *supra*, p. 214.

**The Dome of SS. Sergius and Bacchus at Constantinople.**—The discussion of the dome of this church by ALLAN MARQUAND presented at the General Meeting of the Archaeological Institute at Ithaca (see *A.J.A.* 1906, p. 77) appears in *Rec. Past*, V, 1906, pp. 355-362 (5 figs.).

**Byzantine Sculptures in Constantinople.**—In *N. Bull. Arch. Crist.* 1906, pp. 107-121, A MUÑOZ cites two sarcophagi from Asia Minor, showing the same characteristics as a group in Europe for which he had already claimed Asiatic origin. The series now contains twenty-one sarcophagi or fragments. He also describes some Byzantine sculptures in the Museum and elsewhere in Constantinople, including two reliefs of the "Youths in the Fiery Furnace," a "Raising of Lazarus," a relief representing two warriors, an arch from a ciborium now used to decorate a wall, a Madonna with Saints, and a Hellenistic relief, Christianized by a cross carved on the drapery of one of the figures.

**A Seal of the Emperor Leontius.**—A circular seal bearing the inscription: *Deus aiuta. Leontii* and on the reverse: *Aug. Romion* is published by MORDTMANN in *Byz. Z.* 1906, p. 614. The avoidance of a type is natural for an iconoclastic emperor. Noteworthy are the already Italian *aiuta* and the genitive plural *Romion*.

**"Resurrection" in Early Christian Art.**—In *Röm. Quart.* 1906, pp. 28-48, A. DE WAAL discusses six "Resurrection" scenes occurring in paintings or on sarcophagi: the "Vision of Ezechiel," the Raising of Lazarus, the Raising of the Youth of Nain, the Raising of the Daughter of Jairus, the Risen Christ, and the Raising of Tabitha. The "Vision of Ezechiel" is merely a representation of the resurrection at the Last Day. An interesting group of monuments depicts the Raising of Lazarus in an unusual manner, the grave being horizontal and not vertical. A reproduction is given of the only Pre-Constantinian representation of this scene, on a sarcophagus in the Lateran.

**Christian Sarcophagi and Inscriptions.**—In *Röm. Quart.* 1906, pp. 1-26, A. WILPERT discusses, first, the interpretation of reliefs on sarcophagi. He maintains that the relation between the reliefs and the deceased must always be considered. He thus interprets a Perugia sarcophagus as a sculptured rendering of the catacomb type of Judgment, with Christ as Judge, the deceased as defendant, and five saints as advocates. The two *orantes* on a sarcophagus of St. Cannat in France, personify the soul of the deceased, doubled for the sake of symmetry. The lay figure added to Biblical scenes in many reliefs is also a representation of the deceased. The second part of the article discusses the development and characteristics of formulae in the inscriptions of the first and second levels of the catacomb of S. Priscilla, with corrections of previous publications.

**The "Crown of Thorns" in Art.**—Commenting upon a statement of E. Mâle in a recent article in the *Revue de deux Mondes* to the effect that the crown of thorns does not appear in art before the beginning of the fourteenth century, F. DE MÉLY shows that its first appearance is in the



twelfth century. He adds some observations on the skull depicted at the foot of the Cross, symbolical of Calvary and on the meaning of the latter word (*B. Soc. Ant. Fr.* 1906, pp. 215-221).

**A Font at Gumlöse, Sweden.** — A fine sculptured font in Gumlöse church, Skane, south Sweden, is briefly described in *Reliq.* XII, 1906, pp. 276-278 (2 figs.). The carving in its high finish suggests the hand of a worker in ivory. On the base are four lions, each holding a dragon between his teeth. On the bowl, under a series of arches, are represented The Adoration of the Magi, The Annunciation, and The Baptism of Christ. The scenes are accompanied by inscriptions.

## ITALY

**Iconography in Sta. Maria Antiqua.** — W. VON GRÜNEISEN in *Arch. Stor. Patr.* 1906, pp. 85-95, after a careful examination of the fresco of St. Anne with the infant Virgin in her arms, in the central chapel of Sta. Maria Antiqua, reports that it belongs to the rare type in which the Virgin holds the cross in her hands. There is no doubt that a nimbus encircles her head. He also argues, in opposition to Wilpert's theory of the origin of the quadrate nimbus (see *A.J.A.* X, p. 206), that the heads of Theodotus and Pope Zaccharias were not painted on canvas, but on small plaster surfaces which were fastened by means of nails over heads already existing, but without change in the figures below.

**Byzantine Coinage at Syracuse.** — With the advance of the Lombards in the sixth century, communication between Ravenna and southern Italy became difficult, and under Maurice Tiberius a Byzantine mint was established in Syracuse, which continued in operation until 726 A.D. The chief issues are briefly described and illustrated in *Le Musée*, III, 1906, pp. 267-273 (24 figs.) by A. SAMBON.

**A Romanesque Pulpit at Arcetri.** — The Romanesque pulpit in San Leonardo at Arcetri near Florence stood originally in the church of San Piero Scheraggio in Florence. The reliefs, which represent the Tree of Jesse, the Nativity, the Adoration of the Magi, the Deposition, the Presentation at the Temple, and the Baptism, are not by the same sculptor, but show four separate hands. Two reliefs have been lost. They are in the realistic narrative style of the North contrasting with the southern symbolism as seen, for example, in the pulpit at Ravello. (O. H. GIGLIOLI, *L'Arte*, 1906, pp. 278-291.)

**The Miniatures of the Codex Gertrudianus.** — D. ROCHE contributes to *B. Soc. Ant. Fr.* 1906, pp. 246-251, a résumé of KONDAKOFF's recent study of the miniatures of the Codex Gertrudianus in the archives of the cathedral at Cividale. The codex is a psalter written for Archbishop Egbert of Trier (975-993), but afterward the property of Gertrude, wife of Grand Duke Iziaslav Iaroslavitch of Poland and mother of his third son, Iaropolk Iziaslévitch. The miniatures were added at this time. The first miniature shows Iaropolk and his wife Irene adoring St. Peter, while the princess Gertrude, kneeling, seizes one of the apostle's feet in such a way that Kondakoff thinks that the ceremony of kissing the toe of the statue of St. Peter in Rome must have been usual at this time. In the "Nativity of Christ," two lions are added at the bottom of the picture, of so plastic a character as to

suggest that the artist was a sculptor. The "Crucifixion" is not rigorously Byzantine. The "Virgin Enthroned" corresponds to the eleventh-century mosaics. As a whole, the miniatures offer an example of a translation of Byzantine types by a non-Greek artist, whose nationality Kondakoff does not venture to determine.

**Lombard Fragments at Ferentillo.**—In *Röm. Quart.* 1906, pp. 49–81, E. HERZIG publishes architectural and other Lombard fragments in the Abbey of S. Pietro at Ferentillo, which dates from 575. The most interesting is a slab, with incised ornaments and two *orantes*, inscribed *Hildericus Dagileopa + in honore Sci Petri et amore Sci Leo(nis) et Sci Grigorii (p)ro remedio a(nimae) m(eae) + Ursus Magester fecit*. It was probably sketched out and never finished. The Hilderic who was the donor became Duke of Spoleto in 739. The article contains a reconstruction of the chancel-screen and illustrations of several sculptures. Further investigations are urged in order to ascertain the extent of the earliest church and the contents of the five sarcophagi still in the abbey.

### SPAIN

**Three Castles in Spain.**—The castle at Loarre is not a homogeneous building of the last quarter of the eleventh century, as Spanish writers have claimed, but was worked upon from time to time in the twelfth. The castle of Medina del Campo is interesting in the adaptation, by the sixteenth-century architect who remodelled it, of the old fortifications to the demands of artillery. The castle of Coca is modelled upon that of Medina del Campo, but shows much originality in its decorative battlements. (E. LEFÈVRE-PONTALIS, *C. R. Acad. Insc.* 1906, pp. 199–200.)

**The Cloister of Santo Domingo.**—The cloister of the abbey at Silos in Castile was commenced in the middle of the eleventh century by the abbot, St. Dominic the elder, whose epitaph is preserved on the capital of one of the columns. This capital and others show fantastic motives which have no counterpart in Europe and are the work no doubt of Mussulman slaves. The reliefs on the pillars at the corners of the colonnade are of the twelfth century and show analogies to the school of Toulouse. Others belong to the thirteenth century, like the Tree of Jesse and the Annunciation in the southwest corner. To the same century belongs the upper cloister, whose capitals show a curious persistence of archaic traditions. Toward the end of the fourteenth century, the lower cloister was decorated with a wooden coffered ceiling with painted groups in each compartment, among which is the earliest representation of a bull-fight in Spain. The ceiling is perhaps the work of a Mussulman carver working with a Christian painter. (E. BERTAUX, *Gaz. B.-A.* XXXVI, 1906, pp. 27–44.)

### FRANCE

**The Motive of a Thirteenth-century Fresco.**—The representation of the Virgin kissing the hand of the infant in a thirteenth-century lunette in the church of Notre Dame at Montmorillon has been regarded as a genre conception. P. PERDRIZET in *R. Art Chrét.* 1906, pp. 289–294, derives the motive from Byzantine sources, comparing an ikon published by Kondakoff in his *Monuments de l'art chrétien à l'Athos*, in which the same gesture is

reproduced. The writer regards it as symbolic, referring to the wounds of the Cross.

**The Door of the Abbey at Vézelay.**— In *R. Art Chrét.* 1906, pp. 253-257, L. E. LEFÈVRE, while accepting G. Sanoner's interpretation of the sculptures on the lintel of the door of the abbey at Vézelay (see *A.J.A.* IX, p. 488), suggests an interpretation for the eight compartments bordering the tympanum, in which is depicted Christ sending forth his Disciples to preach the Word (Fig. 4). The group in the lower left-hand compartment represents Christ and St. John; the others are allegorical representations of the seven churches of Asia, following the description of the Apocalypse.

**The Church of Issoire.**— The church of St. Austremoine and St. Paul at Issoire in Auvergne, dating probably from the eleventh century, and an exceedingly fine example of the Romanesque architecture of Auvergne, which contains Byzantine elements, is described in some detail by E. D'HAUTERIVE in *Le Musée*, III, 1906, pp. 383-388 (2 pls.). In the outer



FIGURE 4. — THE TYMPANUM AT VÉZELAY.

wall of the north transept are two fine early reliefs, and four of the capitals in the choir are decorated with subjects from the New Testament. The building was originally the chapel of a Benedictine abbey, but since the Revolution has been the parish church.

**Architectural Refinements at Amiens.**— In *J. B. Archit.* 1906, pp. 397-417 (7 figs.), J. BILSON discusses the views of W. H. Goodyear as to the irregularities in mediaeval buildings. He denies that these are intentional refinements, and illustrates his argument by a detailed examination of the cathedral at Amiens. He concludes that the deviations from the normal at Amiens are merely the accidental results of movements which have taken place in the structure, as is proved by the recorded history and present condition of the building. In fact, the only surprising thing is that they are not much greater.



## GREAT BRITAIN

**Pre-Norman Crosses in Staffordshire.**—In *Reliq.* XII, 1906, pp. 229–246 (11 figs.), G. LE BLANC SMITH continues his discussion of pre-Norman crosses in Staffordshire (see *A.J.A.* IX, p. 229), describing first a fragment at Ilam and two at Checkley, which belong to the Dovedale Sub-group. At Leek are the remains of three crosses, one cylindrical, with the upper part hewn flat on four sides, and two rectangular. The decorations are chiefly knots and interlacings, but No. 3 has on one side a cross-bearing figure, with discs and worms in the field, and above the lower part of another figure. As there is no nimbus, the figure may be merely a pilgrim.

**A Fragment of Pre-Norman Sculpture.**—In *Reliq.* XII, 1906, pp. 270–273 (2 figs.), J. ROMILLY ALLEN shows that a fragment of pre-Norman sculpture in the museum at York originally formed part of an altar-tomb at St. Andrew's, whence it seems to have been brought by Dibdin about 1838.

## AFRICA

**Christian Inscriptions of Africa.**—In *R. Arch.* VIII, 1906, pp. 126–142, P. MONCEAUX publishes, with notes, twenty-one further metrical Christian inscriptions, all of which have been published in the *C.I.L.* or elsewhere (see *A.J.A.* 1906, p. 477). *Ibid.* pp. 297–310, thirteen inscriptions (Nos. 215–227) are published and discussed.

**Christian Carthage.**—In *Reliq.* XII, 1906, pp. 162–170 (8 figs.) SOPHIA BEALE gives a brief description of the remains of the great Christian basilica at Carthage, and of a number of the Christian relics in the museum. In conclusion some terra-cotta statuettes, the bronze cover of a mirror case, and an engraved razor recently found in Punic graves are described.

## RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**Laocoön in the Middle Ages and the Renaissance.**—The most ancient representations of the fate of Laocoön are found in Cod. Riccardianus No. 881, of the fourteenth century, in Vat. Lat. No. 2761, of the fifteenth century, and in the Riccardianus Virgil No. 492, whose miniatures show the hand of Gozzoli. One of Filippino Lippi's drawings in the Uffizi (No. 109) shows the influence of Servius' commentary on the Virgilian passage. The discovery of the marble group (1506) gave a new form to the representations in painting, but did not stereotype them, and they finally became entirely different, as in the fresco of Gaudenzio Ferrari. Marco Dente's print is drawn both from the Vatican Virgil and the group, but Fontana's prints, the frescoes of N. Abati, and of Giulio Romano, and the painting by El Greco in the gallery of San Telmo at Seville are all independent of the classic sources. (R. FÖRSTER, *Jb. Preuss. Kunsts.* XXVII, pp. 149–178.)

**Attributions to Pier Francesco Fiorentino.**—The following pictures are added to Berenson's list in a note signed X. in *Rass. d'Arte*, 1906, p. 136: a Madonna with the Child and infant St. John, recently assigned to Neri



di Bicci by A. Colosanti; a Madonna with the Child, St. John, and an Angel, in the Collegiata of Sinalunga, also hitherto given to Neri di Bicci, a Madonna and Child with the infant St. John in the museum at Dijon; a Madonna in the Houghton collection at Florence; a large altar-piece in the Cathedral at Empoli; a Madonna and Child with the infant St. John in the Fogg Museum at Cambridge; and a Virgin adoring the Child with Angels in the collection of Mr. Herbert Horne.

**Hispano-Moresque Ware.**—The processes used in making the Hispano-Moresque ware, and the characteristic shapes and decorations, are briefly described with illustrations from the collections of the Boston Museum, in *B. Mus. F. A.* 1906, pp. 37–38 (fig.).

**Rembrandt.**—Rembrandt's relation to the art of his time has been studied by T. NEAL, who in his little book discusses the works and personality of the artist, the Rembrandt exhibition at Amsterdam in 1898, an unrecognized painting by Rembrandt, and the painting of the seventeenth century. He regards Rembrandt as the greatest exponent of tendencies influencing many contemporary artists. The new painting is in a private collection at Florence, and represents an old woman holding a book against her breast. The face appears in at least six other works of Rembrandt. This picture is a thoroughly characteristic work. (T. NEAL, *Rembrandt e l'Arte del suo Tempo*. Florence, 1906, B. Seeber. 119 pp.; plate; 8vo.)

**Claus Sluter, Jan van Eyck, and Rembrandt.**—F. SCHMIDT-DEGENER in *Gaz. B.-A.* XXXVI, 1906, pp. 89–108, brings evidence to show that the ten statuettes in bronze in the Museum of Amsterdam are not the original work of Jacques de Gêrines, but cast by him after models furnished by a pupil of Claus Sluter and by Jan van Eyck. He rejects the names of historical persons now applied to the figures and believes seven of them (those inspired by van Eyck) to be representations of the Virtues, while two others, with characteristics of Sluter, are interpreted as Philip the Good invested as Count of Holland by the Emperor. The tenth statuette is rejected as not belonging to either artist. The figure of the Duke of Burgundy reappears in many of Rembrandt's pictures, and that of the Emperor in at least two. All seven of the Virtues were also borrowed by Rembrandt. The writer also identifies the "Head of an Old Man, by van Eyck" which appears in the inventory of Rembrandt's possessions with the "Man with the Carnations," and finds that the painter copied the portrait in several works between 1641 and 1642, as well as in his own portrait in Vienna, which is dated in 1658.

**Rembrandt as an Etcher.**—In *Burl. Mag.* IX, 1906, pp. 245–253, 313–323, 383–390, C. J. HOLMES continues his studies of Rembrandt as an etcher (see *A.J.A.* X, 479). After settling in Amsterdam in 1631, the artist made many studies from life, but was only partially successful in freeing himself from his model. Of this period is the first "Raising of Lazarus," which is theatrical and lacks the subtle "ghostliness" of which he was master later, and which first appears in the "Descent from the Cross" of 1633. A desire to obtain simplicity led him to imitate Rubens and the Venetians. All his earlier etchings show countless experiments. The over-completeness of the "Triumph of Mordecai" is remedied in the second "Raising of Lazarus," where the unessential is resolutely suppressed. Growing technical capacity, shown in the series of portraits (1646–1648), enabled him to deal with his

favorite mystery with greater success, a fine example being the "Christ appearing to His Disciples," which is the earliest example of "impressionism," being a wonderful realization of the invisible. Rembrandt's tendency in his last period (1650-1661) toward the simplest forms of expression is shown by the changes made in the plates for "Christ presented to the People" and the "Three Crosses." The earlier proofs are filled with figures, while the later show large unfilled spaces, and simple contrasts of darkness and light. His failing sight is shown by certain loose touches in "Christ and the Samaritan Woman," but before the end came he was able to produce the later series of portraits, remarkable for their psychological insight, and fine studies of the nude, like the "Negress," the "Woman at the Bath," and the "Phoenix." In his early period conscientiousness fettered imagination, and even when complete mastery over his medium arrived, his early training asserted itself; the invisible, which he craved to depict, is made substantial.

**Rembrandt at the Latin School.**—For seven years before commencing his career as a painter, Rembrandt frequented the Latin School at Leyden, and these early studies are often reflected in his works. Many drawings and paintings show acquaintance with Ovid, and several are based on episodes of Roman history. Purely Greek themes are less frequent, but an example is the "Achilles and Briseis." (W. R. VALENTINER, *Jb. Preuss. Kunsts.* XXVII, pp. 118-128.)

## ITALY

**Florentine Drawings of the Trecento.**—In *Jb. Preuss Kunsts.* XXVII, pp. 208-223, OSVALD SIRÉN attributes to Giovanni da Milano a drawing of the Crucifixion in the Kupferstichkabinett at Berlin; to Agnolo Gaddi a folio with drawings of heads in the Museo del Costello at Milan; to Spinello Aretino a folio in the Louvre and to Niccolò di Pietro Gerini another folio in the same collection. A drawing in the Albertina, "A Saint, the Madonna and Child and a donor," is assigned to Pietro di Domenico da Montepulciano, a painter of the beginning of the fifteenth century, who signed a picture now in private possession at Naples, and who is identified with the artist whom the author previously designated *Il maestro del bambino vispo* (see *A.J.A.* 1905, p. 491).

**Allegretto Nucci da Fabriano and Francescuccio di Cecco.**—ANSELMO ANSELMi publishes in *L'Arte*, 1906, pp. 381-383, from the archives of Fabriano in the Marche, documents which show that Allegretto Nucci da Fabriano died between September 26, 1373, and September 28, 1374, and was buried in or near the church of San Nicolò in Fabriano, although the chroniclers say that he died in 1385, while his place of burial is variously given. An article on the painting of Nucci and Francescuccio di Cecco is contributed to *L'Arte*, 1906, pp. 241-254, by A. COLOSANTI.

**Ambrogio de Predis and Leonardo.**—In *Jb. Kunst. Samm.* XXVI, pp. 1-48, W. VON SEIDLITZ discusses very carefully certain disputed paintings of the Lombard school,—the two portraits in the Ambrosiana, the "Pala Sforzesca" in the Brera, and the Litta Madonna,—and assigns them all to Ambrogio de Predis. Documents show that he was at Innsbruck in 1493, at Milan in 1494, that he was a designer of tapestries in 1498, and that at some time between 1484 and 1494 he collaborated with Leonardo in

painting for the monks of San Francesco in Milan the "Madonna delle Rocce" and the two Angels in the National Gallery in London. These last and the male portrait in the Ambrosiana are assigned to the period between 1491 and 1494; the Sforza altar-piece to 1495; the female portrait to about 1502, the time of the portrait of the Emperor Maximilian at Vienna. Drawings attributed wrongly to Leonardo are fully discussed. The Louvre "Madonna delle Rocce" is the original, while the London picture is a copy by Ambrogio. To the same painter are assigned the "Chastity" in the Galleria Czartorizky and the "Resurrection" at Berlin. (See also *A.J.A.* VIII, pp. 332-333, 504-505; IX, p. 493.)

**Antonio di Chellino.** — In *L'Arte*, 1906, pp. 442-445, C. DE FABRICZY reconstitutes the life and works of Antonio di Chellino, a follower of Donatello. An uncolored terra-cotta relief of the Madonna and Child, recently acquired by the Museo Nazionale in Florence, is of Paduan origin, and shows the influence of Donatello. To the same artist belong four other terra-cotta reliefs, — a Madonna and Child belonging to Conte Camerini at Piazzola near Padua, the Madonna in the tabernacle on the Via Pietrapiana at Florence, the "Madonna del Perdono" in the transept of the cathedral of Siena, and a Madonna in the Palazzo Saracini in Siena. Among Donatello's assistants at Padua, Antonio di Chellino best answers the requirements of the maker of these works. Traces of his hand may be found in Donatello's altar in the Santo at Padua.

**The Interpretation of Botticelli's "Spring."** — The motive for the "Spring" is found in the description in the *Mythologicon* of Fulgentius, of the wedding of the Poet and Satyra. The Graces are present as in Fulgentius; Calliope in the centre points out to the bridegroom the bride, who advances, accompanied by Urania scattering flowers, and Philosophia, who is depicted as a divinity of the air. In default of a description in Fulgentius, the bridegroom, represented as Mercury, is drawn from Martianus Capella's "Marriage of Mercury and Philology," which also inspired another "Wedding" of Botticelli's, the frescoes from Villa Tornabuoni in the Louvre. In another nuptial painting, the "Birth of Venus," the painter drew from the *Pervigilium Veneris*. That the Codex Salmasianus, which contains the *Pervigilium*, was known in Florence in Botticelli's time, is proved by the use of a poem of Responsianus, which is contained only in this Codex, in Botticelli's "Mars and Venus" in London, and in the similar picture by Piero di Cosimo. (F. WICKHOFF, *Jb. Preuss. Kunsts.* XXVII, pp. 198-207.)

**New Facts regarding Vittorio and Giacomo Crivelli.** — C. GRIGIONI in *Rass. bibl. dell'Arte ital.* 1906, pp. 109-119, contributes some new facts about Vittorio Crivelli. He finds references to six works executed or begun by Vittorio, of which one only remains, a triptych of 1481 in the church of Sta. Maria Novella at Montelparo. A document of 1502 appears to show that Giacomo Crivelli did not follow his father's profession, since in it he contracts for the completion of a polyptych of his father by a Venetian painter, living in Fermo, Antonio de Soleris. The writer identifies this master with Antonio Solario, called *lo Zingaro*.

**Lorenzo Leombruno.** — A life of Lorenzo Leombruno of Mantua is given in *Rass. d'Arte*, 1906, pp. 65-70, 91-96, by CARLO GAMBA. He was born in 1489, and after 1537 nothing more is heard of him. He was lacking



in originality, but technically clever and especially gifted with the decorative sense. A list of his works is also given.

**Macrino d' Alba and the Umbrian School.** — Starting with the "Madonna and Saints" in the Capitol at Rome, which is now attributed to Macrino d' Alba, LISETTA CIACCIO contributes to *Rass. d' Arte*, 1906, pp.



FIGURE 5. — SANTA BARBARA. (By Palma Vecchio.)  
THE MAGDALEN. (By Bergamasco.)

145-153, a minute examination of the artist's characteristics, from which she concludes that his art is really dependent on the Umbrians, and particularly on Pinturicchio and Luca Signorelli. He probably visited Rome between 1481 and 1483, when the Umbrian artists were working in the Sistine chapel.



**New Light on Palma Vecchio.**—The uncertainty surrounding the life and works of Palma Vecchio is somewhat lifted by an article by G. FRIZZONI in *Rass. d'Arte*, 1906, pp. 113-121. An interesting comparison is made between the famous Sta. Barbara in Sta. Maria Formosa and the statue of the Magdalen by Guglielmo Bergamasco, which stands in the central niche of the altar in the Magdalen chapel of SS. Giovanni e Paolo at Venice (Fig. 5). The sculptor very plainly drew from the painter. To the list of Palma's works are added a St. Jerome and an Adoration of the Child Jesus in the Pinacoteca Borromeo at Milan, a Risen Christ in the Crespi collection, a Resurrection of Lazarus in the possession of the author, and a Madonna and Child in the Visconti-Venosta Gallery. The restoration by Carnaghi of the altar-piece at Peghera, is praised. There is a curious resemblance between Palma's Holy Family in the Venice Gallery and Titian's in the Louvre.

**Pietro de Saliba.**—The life and works of Pietro de Saliba are carefully studied by E. BRUNELLI in *L'Arte*, 1906, pp. 357-371. He was the nephew of Antonello da Messina senior, brother of Antonello junior, for a long time confused with Pino da Messina, but now properly identified with the painter signing himself *Petrus Messaneus*. His conception is vulgar, his drawing incorrect, and his style impersonal, showing servile imitations of the great Antonello and the influence of Cima da Conegliano. To his four signed works Brunelli adds a Madonna and Child of the Museo Civico in Padua, the Madonna of the Rospigliosi Gallery, there ascribed to Gian Bellini, and the St. Sebastian of the Hertz collection in Rome.

**Vincenzo Foppa and a Print of Fra Giovanni Maria da Brescia.**—W. SUIDA publishes in *Rass. d'Arte*, 1906, pp. 135-136, a print of 1502, by Fra Giovanni Maria da Brescia representing Trajan and the poor widow. He believes the print to be executed from a painting by Vincenzo Foppa, and suggests that the original was perhaps the fresco painted by Foppa about 1490 in the Loggia of the Old Palace at Brescia, the subject of which is unknown.

**Giovanni Bartolo of Siena.**—S. J. A. CHURCHILL writes in *Burl. Mag.* X, 1906, pp. 120-125, of Giovanni Bartolo of Siena, goldsmith to the papal court of Rome and Avignon (1364-1385). His chief works were the busts of St. Peter and St. Paul in the Lateran, known only through descriptions, and a reliquary bust of St. Agatha preserved in the cathedral at Catania, made in Avignon for the Bishop Marziale, who took the reliquary with him to Catania in 1377.

**Giovanni dal Ponte.**—In *Burl. Mag.* 1906, pp. 332-337, H. P. HORNE has untangled the error which made Vasari place Giovanni dal Ponte in the middle of the fourteenth instead of the fifteenth century. He also publishes evidence from several Florentine census reports, which throw much light on the life of the painter, and on that of his partner, Smeraldo di Giovanni, and confirm Vasari's characterization of Giovanni as a spendthrift.

**An Unknown Work of Sansovino.**—In the church of Sta. Margherita at Montici near Florence is a small marble ciborium with ornamental carvings and two adoring angels, which, by comparison with other works of Sansovino, is shown to be an early work of that master by C. VON FABRICZY in *Jb. Preuss. Kunsts.* XXVII, pp. 79-105. The writer adds a number of documents recently discovered, on the basis of which he forms a chronological table of the life and works of the artist.

**The Palazzo Mansi at Lucca.** — The Palazzo Mansi at Lucca is a fine example of late Renaissance architecture, but is of special interest for its valuable tapestries and paintings from the Low Countries. These are chiefly of the seventeenth century, though a triptych is perhaps by Lucas van Leyden. The gallery also contains a Holy Family attributed to Pierino del Vaga, and a charming Madonna by Francia. (J. DE FOVILLE, *Le Musée*, III, 1906, pp. 439-445; 3 pls.)

**A Picture by Vincenzo Pagani.** — The "Coronation of the Virgin" in the Brera was recently proved to be by Vincenzo Pagani by Centanni and Ricci. CARLO GRIGIONI in *Arte e Storia*, 1906, pp. 87-88, corrects the previous descriptions, proves that the picture was painted in 1518, and expresses the opinion that Vincenzo's father, Giovanni Pagani, collaborated with him in the picture.

**A Painting by Monte di Giovanni.** — P. TOESCA recognizes in the anonymous Annunciation of the Galleria Estense at Modena a work of the miniaturist Monte di Giovanni, who with his brother Gherardo illuminated several existing manuscripts of the early sixteenth century. The hand of a miniaturist of northern Italy is also claimed for a small triptych representing the Nativity, flanked by the angel and Virgin of an Annunciation in the Museo Kircheriano at Rome. (*L'Arte*, 1906, pp. 373-377.)

**Two Tombs in the Cathedral of Reggio Emilia.** — A curious instance of the use by pupils of designs of the master is communicated to *Rass. d'Arte*, 1906, pp. 156-158, by A. BALLETTI. In the Florence galleries is a pen-drawing for a tomb by Prospero Clementi, which was apparently his first conception of the monument which he afterwards made in much simpler form for the Canon Fossa, in the cathedral of Reggio. The original drawing, however, was faithfully copied in its essential points by his pupils, who carved the monument of Orazio Malaguzzi in the same cathedral.

**A New Interpretation of Titian's "Amore Sacro e Profano."** — A new reading of the riddle of the picture in the Borghese Gallery is presented by L. OZZOLA in *L'Arte*, 1906, pp. 298-302. He believes the principal figures represent Venus persuading Helen to fly with Paris, and relies for his proof mainly upon the reliefs pictured on the sarcophagus. The horse is the Trojan horse, and the group on the right end of the sarcophagus represents Menelaus slaying Deiphobus with the connivance of Helen. The figures on each side of and behind the horse make up a group depicting Venus saving Paris from Menelaus in battle.

**ROME. — Pictures in the Museo Cristiano.** — OSVALD SIRÉN contributes some critical notes on the paintings preserved in the *Museo Cristiano* of the Vatican library to *L'Arte*, 1906, pp. 321-335. Most interesting are some new identifications, including a Birth of the Virgin, attributed, with reservations, to Andrea Buonaiuti (ca. 1370); the series of Scenes from the Life of St. Stephen, assigned to an unknown artist between Ambrogio Lorenzetti and Bernardo Daddi; three *predelle* with scenes from the life of Sant' Antonio Abate, by Giovanni dal Ponte, and the *predella* of the altar-piece, recently reconstructed by Herbert P. Horne, which Gentile da Fabriano made for the church of San Niccolò alla Porta San Miniato in Florence. The *predella* contains scenes from the life of St. Nicholas of Bari. The four saints of the wings are in the Uffizi, the central Madonna is in the collection of the King of England. Notes on the same museum are contributed to *Rass. d'Arte*,

1906, pp. 106-108 and 121-123, by F. MASON PERKINS, who gives a number of new attributions, but agrees with Sirén in assigning the St. Stephen series to a contemporary of Bernado Daddi, to whom he also assigns a Madonna and Saints in the Accademia delle Belle Arti at Siena, and the Deposition in Sala III of the Museo Cristiano.

**The Date of Guido da Siena.**—R. DAVIDSOHN in *Rep. f. K.* 1906, pp. 262-267, follows the opinion of Milanese and Wickhoff that the date on the Madonna and Child signed by Guido, in the Palazzo Pubblico in Siena is MCCLXXXI and not MCCXXI. There is no other evidence for an early Guido, while at the end of the thirteenth century, an artist Guido is frequently mentioned in the Siennese archives. Davidsohn is inclined to rate Guido higher than this one picture would place him, because the commission for a Madonna with St. Peter and St. Paul, in the Palazzo Pubblico, important for its connection with contemporary politics, was given to him instead of to Duccio.

**The Chapel of S. Biagio in SS. Nazaro e Celso.**—The history of the chapel of S. Biagio in the church of SS. Nazaro e Celso in Verona is worked out with the aid of new documentary evidence by G. BIADGO in *N. Arch. Ven.* 1906, pp. 91-134. Among the new facts about the sculpture and paintings in the chapel, the most noteworthy are the additions to the biography of Francesco Morone.

## FRANCE

**Simone Martini and Cardinal Stefaneschi.**—In a study of Simone Martini's work at Avignon in *L'Arte*, 1906, pp. 336-344, G. DE NICOLA publishes from the Vatican library a group of drawings which were doubtless those sent by Suarez to Cardinal Barberini from Avignon between 1633 and 1666. One of them, representing St. George killing the dragon, is probably a copy of Simone's fresco on the façade of Avignon cathedral. The verses which were inscribed above the maiden's head in the fresco are attributed to Petrarch, by Valladier, but appear in the *Life of St. George*, by Cardinal Jacopo Stefaneschi, as his own. It was therefore he who ordered the fresco from Simone Martini at Avignon, and it was a pupil of Simone's who illustrated the cardinal's *Life of St. George*. Stefaneschi is probably the cardinal, mentioned by Tizio the Siennese historian, who took Simone from his work at Camollia to France, in 1335. Good tradition and the evidence of Suarez's drawing show that Petrarch's Laura was the model for the virgin in the Avignon fresco.

**The Betrothal of St. Catherine at Lyons.**—E. Bertaux recently published a marble relief in the Aynard collection at Lyons, which he interpreted as a "Betrothal of St. Catherine," and assigned to Agostino di Duccio. This position is disputed by E. BRUNELLI in *L'Arte*, 1906, pp. 379-381. There is no parallel to this conception of the betrothal, the technique is too weak for Agostino, and the sphinx with a coat-of-arms hung about its neck, seated beside the saint, is not consonant with the taste of the fifteenth century. The work is by an imitator, and is probably a modern forgery. *Ibid.* pp. 454-455, Brunelli suggests that the relief is imitated from a representation of Christ taking leave of his mother.

**Attributions in the Louvre.**—In *L'Arte*, 1906, pp. 401-422, G. FRIZZONI criticises some of the attributions given to Italian pictures in the



Louvre. Among others he discusses a Madonna and Child with Saints and Angels labelled "attributed to Cosimo Rosselli or the school of A. Verrocchio," but now generally recognized as a work of Botticini; a Madonna and Child, which is taken from Ghirlandaio and restored to Piero di Cosimo; an unattributed tondo representing the Marriage of Peleus and Thetis, which he gives to Girolamo di Benvenuto; the portrait of a Young Man in the Salon Carré, also unattributed, but assigned to Franciabigio; the "Vierge aux balances" and the "Bacchus," both given to Cesare da Sesto; the ancient copy of Leonardo's "Cenacolo," given to the Lombard, Marco d'Oggiono; a Madonna and Child signed *Johannes Bellinus*, but relegated to his school; the Apollo and Marsyas, catalogued "Raphael," which is restored to Perugino; and two pictures placed among the French *primitifs* which are ascribed to Defendente dei Ferrari.

**Signatures on the "Entombment" at Solesmes.** — After a reëxamination of the casts of the "Entombment," the sculptural group of the end of the fifteenth century on the church of the abbey of Solesmes, F. DE MÉLY found on the Virgin's veil, what he considers to be the signatures of the artists in the letters VASORDY ET FABERTI. The names suggest an Italian origin, and the writer claims Italian influence in the figures of an angel and of Joseph of Arimathea. (*Gaz. B.-A.* XXXVI, 1906, pp. 315-322.)

## GERMANY

**Painting on the Upper Rhine.** — D. BURCKHARDT in *Jb. Preuss. Kunsts.* XXVII, pp. 179-197, demonstrates on the basis of a painting from the church of St. Dominic at Basel that about 1385 the upper valley of the Rhine was under Italian influences which came by way of France. A drawing in the Museum at Basel proves even closer relations with France, and it is noted that the father of Konrad Witz (1398?-1447) was court painter of the Dukes of Burgundy. Two of his pictures in private possession at Basel show relations with the school of the van Eycks.

**A Gerard David in Berlin.** — The Kaiser Friedrich Museum in Berlin has recently acquired a Madonna nursing the Child, with a landscape background, by Gerard David. The motive, often repeated in the fifteenth century, is derived from Roger van der Weyden's "St. Luke." David here imitates somewhat Hugo van der Goes, from whom he seems to have copied in his Adoration of the Magi in Munich. Comparison with the Louvre Madonna dates this picture about 1495. (M. I. FRIEDLÄNDER, *Jb. Preuss. Kunsts.* XXVII, pp. 143-148.)

**Italian Trecento Painting in Minor German Galleries.** — OSVALD SIRÉN in *Rass. d'Arte*, 1906, pp. 81-87, contributes notes on Italian paintings of the fourteenth century in the Museums of Strassburg, Hanover, Brunswick, and Frankfort. To Taddeo Gaddi he attributes a small altarpiece in the Museum of Strassburg, and to Bernardo Daddi, with some hesitation, a St. Catherine and St. Agatha in the same museum. Giovanni dal Ponte is given a Madonna in the Städel Institute, and a wing of a triptych in the Hanover Museum, while a series of Episodes in the Life of St. Francis in the same collection is assigned to Taddeo di Bartolo. Works by Lorenzo di Niccolò Gerini, Bicci di Lorenzo, and Lorenzo Monaco are identified in the Museum at Brunswick.



## GREAT BRITAIN AND IRELAND

**The New Raphael in the National Gallery.** — A note in *Burl. Mag.* X, 1906, pp. 29–30, gives the history of the “Madonna of the Tower” recently presented to the nation by Miss Mackintosh. A product of Raphael’s early Roman period, it was a prolific subject of copies, by Domenico Alfani, one of Raphael’s own pupils, by Sassoferrato, by Ceresa, and others. Its authentic history begins with its appearance in the Orleans gallery, from which it was purchased by Mr. Willett for £150, then by the poet Rogers, at whose death in 1856 it was bought by Mr. Mackintosh for 480 guineas.

**Early German Art at the Burlington Fine Arts Club.** — In *Burl. Mag.* IX, 1906, p. 254, LIONEL CUST describes a panel lent to the recent exhibition of the Burlington Art Club by the King. It represents a Madonna and Child of Byzantine aspect in a frame decorated with eight compositions from the lives of Christ and the Virgin, the latter being superior in execution to the main picture. It is interesting as an example of the rarely found early Bohemian School. AYMER VALLANCE (*ibid.* pp. 254–264) discusses German art before Dürer as illustrated by works in the exhibition. He finds, among other qualities, a fantastic variableness in architectural ornament, and redundancy and rigidity, particularly in draperies. Five paintings by Dürer and his successors are discussed by CHARLES RICKETTS (*ibid.* pp. 264–268), the most interesting being a “Christ taking leave of his Mother,” by Altdorfer, which well illustrates his characteristic fantastic landscape.

**The Majolica Roundels at South Kensington.** — W. R. LETHABY in *Burl. Mag.* IX, 1906, pp. 404–407, reopens the question whether Luca della Robbia was the author of the painted majolica tondos, representing the months of the year, in the Victoria and Albert Museum. He finds that the curvature of the panels shows that they were made for the vaulted ceiling of a small room, such as that which Luca decorated in Cosimo dei Medici’s palace, according to Filarete and Vasari. The borders and figures can be paralleled in other works of the sculptor, and the difficulties as to style are met by assigning the roundels to Luca’s early period.

**The Subject of the Newgass Rembrandt.** — In an article on the Rembrandt tercentenary and exhibition at Leyden in *Gaz. B.-A.* XXXVI, 1906, pp. 265–280 (pl.), F. SCHMIDT-DEGENER describes as of special importance the recently discovered painting owned by Mr. Newgass of London. It represents a mounted Roman consul at the head of his troops, accosted by an old man who has just dismounted from his horse. It has been called the “Triumph of Scipio.” In *Chron. Arts*, 1906, p. 290, the same writer cites Valerius Maximus (II, 2, 4) to show that the painting represents Fabius Maximus doing homage to his son the consul.

**Rubens or Frans Pourbus the Younger?** — H. HYMANS in *Chron. Arts*, 1906, pp. 198–199, defends his opinion that the so-called “Marie de Medicis” belonging to Mrs. Alfred Morrison is by Rubens. He points out that the sitter wears French not Flemish costume, and that the similarity to the likeness of Charlotte de Montmorency, princess of Condé, which is preserved in the Musée Condé at Chantilly, proves that the latter was the subject of the London portrait. The princess was carried off to Brussels by her hus-

band in 1609, and it was in that year that Rubens became the court painter at the Flemish capital. The internal evidence confirms this attribution.

**A New Venetian Painter.**—The signature *Alesander Oliverius V* on the "Portrait of a Gentleman" recently acquired by the National Gallery of Ireland was supposed to be the name of the sitter until Ludwig proved the existence of Alessandro Oliviero, pupil of Alvise, living in Venice before 1539. Another picture is now claimed for him on internal evidence—a "Madonna with Angels" in the Dublin Gallery—by Sir WALTER ARMSTRONG in *Burl. Mag.* X, 1906, p. 126.

## AMERICAN ARCHAEOLOGY

**The Origin of American Civilizations.**—A review of the theories as to the origin of American races and their civilizations is published in *Mitt. Anth. Ges.* XXXVI, 1906, pp. [87]–[98], by R. ANDRÉE. He regards it as certain that man in America was autochthonous, and that American civilization is an independent development, unaffected by early Asiatic or European influences.

**The Remains of Prehistoric Man in the Dakotas.**—In *Am. Anthr.* VIII, 1906, pp. 640–651 (5 pls.), HENRY MONTGOMERY describes the remains of prehistoric man in the Dakotas. He distinguishes Burial Mounds, Cere-monial or Feast Mounds and Beacon Mounds. Burials were made in a crouching posture, but in some places the skeletons are defective and the bones scattered. The illustrations show good pottery of a somewhat primitive type, points for spears in stone and bone, carved animal figures on catlinite, pipes of stone, antler or clay ornaments, etc. The author concludes that, "both in their pottery and in their mode of burial, the prehistoric Mound Builders of the Dakotas differed very widely from the prehistoric people of Utah and the Southwest. That they were akin in culture to the Mound Builders of the Mississippi Valley there can be no doubt; yet they differed from them in some respects."

**Mound Builders of the Mississippi Valley.**—The Mound Builders of the Mississippi Valley are discussed in *Rec. Past*, V, 1906, pp. 236–239, 365–367 (7 figs.), by R. HERRMANN. He argues that burial in mounds was practised by the Muskwakies of the Foxes as late as the arrival of the first white settlers in the neighborhood of Dubuque. The chiefs seem to have been buried in their tepees, which were usually placed on high ground, and hence chiefs' burial mounds are found on prominent cliffs and other points commanding a wide view. A Pueblo Indian pot with a representation of a village of tepees inclosed by a stockade is also described.

**The Department of Archaeology at Phillips Academy, Andover.**—*Bulletin III*, 1906, issued by the Department of Archaeology, Phillips Academy, Andover, Massachusetts, contains 'A Narrative of Explorations in New Mexico, Arizona, Indiana, etc., together with a Brief History of the Department,' by WARREN K. MOOREHEAD. The paper narrates the explorations by which the collections at Andover have been formed. Some of these were earlier than the establishment of the Museum in 1901, while others were undertaken later. The investigations at Hopkinsville, Illinois, here receive their first official publication. Of special interest is the discussion of the pictographs on birch-bark from Fairfield, Iowa. The author regards

them as authentic, but leaves the decipherment of the characters to the future.

**The Shell Heaps of Florida.** — The coasts, lakes, and rivers of Florida are bordered by numerous large heaps of shells, mingled with bones of fish and animals, pottery, flint and bone implements, and occasionally glass, or even metal. Sometimes the mounds conceal remains of buildings, as the small stone fort at New Smyrna. Their age probably varies greatly, though the high antiquity of some deposits is shown by the large trees now growing on the mounds. (C. DE W. BROWER, *Rec. Past*, V, 1906, pp. 331-338; 6 figs.)

**An Engraved Bone from Ohio.** — In *Transactions of the Department of Archaeology* (University of Pennsylvania), II, 1906, pp. 103-105 (3 pls.), G. B. GORDON republishes from an old engraving four views of a fragment of engraved bone found near Cincinnati in 1801. The principal feature of the design is the highly conventionalized head of an animal, apparently a puma.

**The Mandans.** — In *Peabody Museum Papers*, III, 1906, pp. 148-187, G. F. WILL and N. J. SPINDEN discuss the archaeology of the Mandan tribe, collecting most of their material from the Burgois site, 14 miles northwest of Bismarck, North Dakota. An excellent plan is followed by a description of the mounds, "cache pits," and house sites. Articles in stone include hammers, celts, discoidal mullers, elliptical blades, knives, arrowheads, spearheads, scrapers, chippers, and decorated stones. The stone counters (?) are interesting. Shell objects are not numerous, either as ornaments or implements, and copper only occurs twice. Bone hoes, grainers, straighteners, scrapers, digging implements, awls, needles, fish-hooks, gorgets, beads, buckles, and bracelets were found. The pottery is an excellent ware, thin, well made, and with a characteristic development of form and ornament. Two skeletons were found, one in a flexed position, the other as a "bundle" burial. The former was buried in a manner apparently foreign to Mandan custom, the latter more or less in consonance with it.

**The Ancient Mexican Calendar.** — In *Z. Ethn.* XXXVIII, 1906, pp. 485-512 (4 figs.; 2 tables), E. DE JOUGHE presents his view of the present state of the discussion of the complicated calendar of ancient Mexico. He treats of the two periods, of 260 and 365 days respectively, by which time was reckoned, of the eighteen monthly festivals, and of the relation of the Mexican to the solar and the European year.

**Xochicalco.** — In *Transactions of the Department of Archaeology* (University of Pennsylvania), II, 1906, pp. 51-68 (5 pls.; 14 figs.), ADELA BRETON discusses the sculptures on the building at Xochicalco, Mexico. Her notes correct in details the plates published by Peñañel, *Monumentos del Arte Mexicano Antiguo*, and describe especially the sculptures on the lowest stage. Stress is laid on the differences in detail in repetitions of the same general theme, and on the need of further study and excavation at this important site.

**A Zapotecan Manuscript from Santiago Guevea, Mexico.** — In *Z. Ethn.* XXXVIII, 1906, pp. 121-155 (29 figs.), E. SELER describes in detail a sheet containing a hieroglyphic record of 1540 from Santiago Guevea. The upper part contains a representation of the village with nineteen surrounding points, which are said to mark boundaries but seem also



connected with heathen observances. The lower portion shows the warriors of the village bringing tribute to the kings of the land. These kings seem to be the great king, Cocijoeza, and his sons and successors, especially Cocijopij, king of Tehuantepec. Such records were prepared by the Indians after the Spanish conquest, especially under Mendoza, 1535-1549, to fix the boundaries of the communities, and are still jealously guarded in many Indian villages.

**The Mayas and the Lacandones.** — In his Report as Fellow in American Archaeology of the Archaeological Institute of America for 1902-05, Dr. A. M. TOZZER has given a comparative study of the Mayas of Yucatan, who have been subject to Spanish influences since the Conquest, and the Lacandones of Chiapas, Mexico, who are practically unchanged and untrammelled by Spanish contact. He discusses the history, personal and social characteristics, industrial and artistic activity, and religion of both peoples. The religion of the Lacandones occupies a large space, and a full description is given of the complicated ceremonial connected with the incense burners, or *braseros*, for here much seems little changed from the pre-Spanish times. Among the Mayas also there are many survivals of ancient rites. Fifty-one Lacandone chants are given with translations, and a full bibliography. (*Archaeological Institute of America, Report of the Fellow in American Archaeology. A Comparative Study of the Mayas and the Lacandones*, by ALFRED M. TOZZER. New York, 1906, The Macmillan Co., xx, 195 pp.; 29 pls.; 49 figs. 8vo. \$1.25.)



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#### GENERAL AND MISCELLANEOUS

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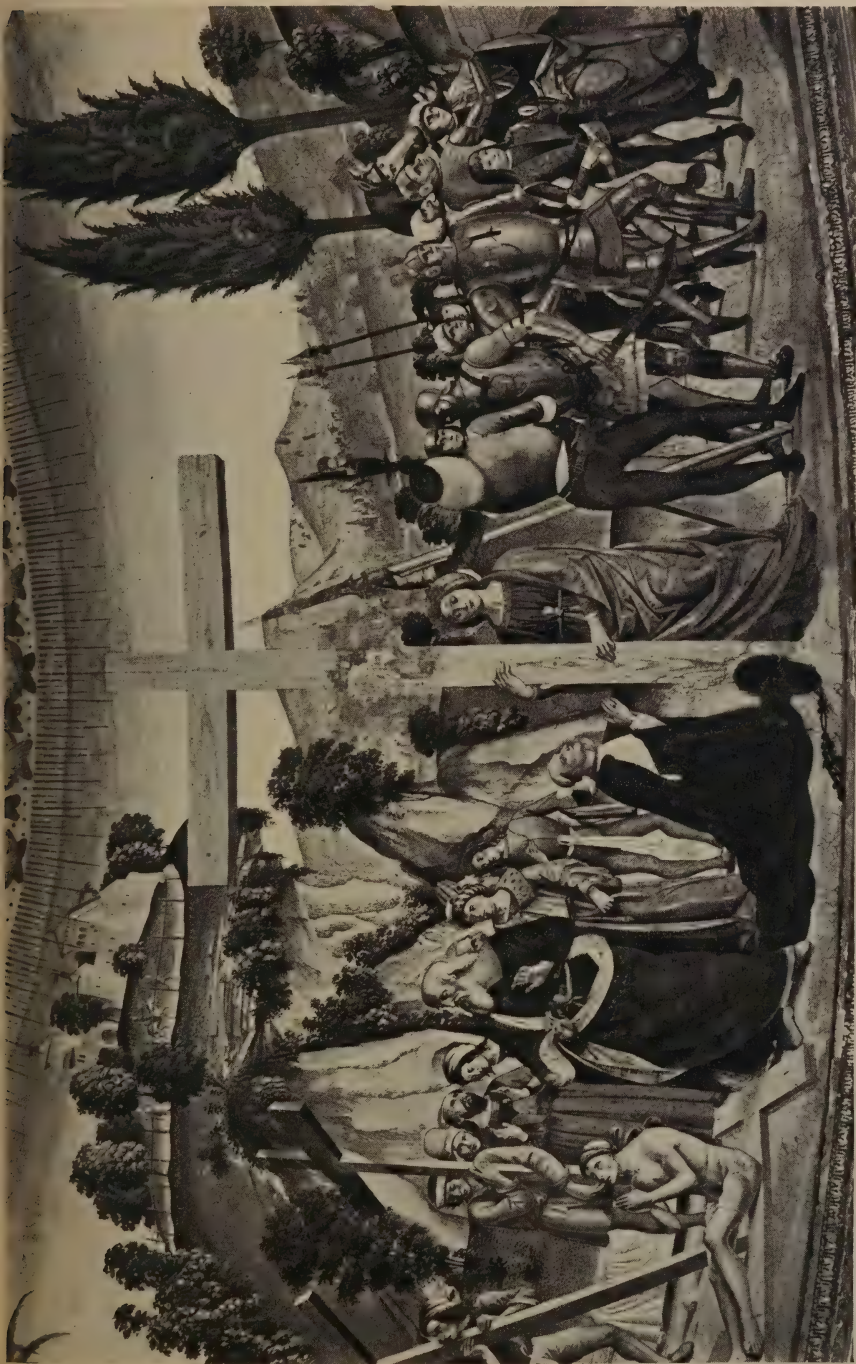






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## ANTONIAZZO ROMANO

[PLATES XXIV-XXVII]

THE history of the native school of art in Rome during the fifteenth century will probably never be satisfactorily elucidated. Although recently discovered documents have given us a number of names of hitherto unknown artists, their connection with existing works is difficult to establish, and must be open to discussion.

If we may trust Platina's description of Rome when Martin V took up his residence there in 1421, after the conclusion of the great schism, there could have been nothing in the conditions of the city life capable of creating or maintaining such a product of high civilization as a school of art; though Platina, perhaps, was influenced by the natural tendency of the historian and chronicler of all ages to heighten his picture with dramatic contrasts, and to dwell on the extremes of misery as well as of happiness.

With all the disorder and lawlessness, churches and convents flourished, and doubtless groups of artisans carried on the traditions of cutting and laying stone, and of decorating with mosaic and fresco. Apparently, however, their resources were small, for the pope brought into the city Gentile da Fabriano and other artists from more favored regions, especially from Umbria and Tuscany, to carry out his enterprises.

As painters from outside continued to be called in to decorate the structures inaugurated by the popes of the fifteenth century, it is evident that the group of native artists in Rome must have remained small and unimportant. Vasari hardly mentions the Roman painters of this period. In his life of Filippino Lippi he does tell us, incidentally, that Antoniazzo Romano and Ladislao di Padova, "among the best painters



then in Rome" (pittori ambedue de' migliori che fossero allora in Roma), were called in, according to the liberal custom of the time, to estimate the value of Filippino's frescoes in the chapel of Cardinal Oliviero Caraffa in the church of S. Maria sopra Minerva. Antoniazzo's name does not occur again, and as late as the year 1857, a note of the editor in Lemonnier's edition of Vasari says that nothing further is known of these two painters.

In 1869 Costantino Corvisieri published in *Il Buonarroti*, a Roman review long since discontinued, a short article on Antoniazzo based on documents found in the various archives of the city. This is of the highest value, as it gives us records of important works executed by him, and proves conclusively that such a painter really existed, a fact which, until then, some historians of art were disposed to consider as at least doubtful. But Corvisieri had so little knowledge of Antoniazzo's works, that he knew of only one authentic example, the picture in San Clemente at Velletri, signed and dated 1483.<sup>1</sup> Crowe and Cavalcaselle had, however, already mentioned Antoniazzo in their first English edition of 1864, and had referred to a number of signed works; but they seem to have fallen into the mistake of imagining the existence of two or three generations of equal artistic importance,—a mistake surely excusable in regard to a name which was recorded with delightful impartiality as Antonasso, Antonazzo, Antoniazzo, Antonaccio, Antonello, Antonuccio, etc.

In 1883 Sig. S. A. Bertolotti<sup>2</sup> published many additional facts about Antoniazzo derived from his exhaustive study of documents, and E. Müntz, in *Les Arts à la Cour des Papes*, has recorded further interesting documents, so that from all this material it is not difficult to reconstruct something of the history of the man, and to know the scope of his larger artistic undertakings, although with uncommon perversity the documents almost invariably refer to works now lost, or known to

<sup>1</sup> Signor Venturi considers this a mistaken reading of the date which he found almost obliterated. *Le Gallerie Italiane*, III, 1897, pp. 252-254.

<sup>2</sup> *Rep. f. K. VI*, 1883, Heft 3. The same commentary appeared in Italian, with a few slight changes in the *Archivio della città e provincia di Roma*, V, 1883, Fasc. 1.

have been destroyed, and we are obliged to depend largely on internal evidence in order to demonstrate that he is the author of the numerous works which modern criticism has attached to his name.

The history and enumeration of lost works of art easily degenerates into mere pedantry or useless juggling of names and dates; but in studying this painter, who is still but little known, we are justified in noting whatever may establish his connection with more famous artists, and with the great art movements of his day, or anything that will offer a suggestion toward the solution of the more important problems of his artistic education, and the influences which helped to form him.

That his family name was Aquilio we may consider as certain, but the date of his birth has never been discovered. Even his father's name and occupation are hypothetical, though he is assumed to have been a painter named Benedetto, of the *rione* Colonna. This *rione*, which is near the Piazza Colonna, we at least know to have been the residence of the Aquilio family and of Antoniazzo himself.

The first appearance of Antoniazzo's name on the public records of his native city is somewhat inauspicious, though a modern investigator may hardly regard it entirely as a misfortune that on February 14, 1452, he was condemned to pay a fine for "excesses committed against Mancino Ogliararo."

A signed picture at Rieti bears the date 1464, and in the same year Antoniazzo contracted<sup>1</sup> to decorate, for Cardinal Bessarion, the chapel of Sant' Eugenia in the church of SS. Apostoli. As this is the earliest date to be found in connection with any of his works, and as it occurs more than once, we may conjecture, in the absence of anything more definite, that the young artist was at that time just beginning to be known as a capable painter. The date is also of some assistance in helping us to an approximate estimate of his age. As he died before 1512,<sup>2</sup> and possibly a few days or weeks after making his will in 1508, this contract was executed at least forty-

<sup>1</sup>The text of his contract is given by Müntz, *Les Arts à la Cour des Papes*, I, p. 82.

<sup>2</sup>Bertolotti, *op. cit.*

four years before his death. If we consider that the fine of 1452 would hardly have been imposed on a youth under fifteen years of age, it will be safe to assume that he must have been at least twenty-seven years old at this time. The exact date of the contract is September 14, 1464, and the work was to be finished August 25, 1465. In October, 1464, Antoniazzo, along with other painters, was paid for painting banners and decorations used in the coronation ceremonies of Paul II.

Antoniazzo's work in the SS. Apostoli, as well as that of Melozzo da Forlì in the dome of the tribune, was destroyed when the church was enlarged in 1711, but there still remains there a memorial of the connection between Antoniazzo and his patron, although it seems to have escaped the notice of students heretofore. Over the altar in the first chapel on the right is a life-sized picture of the Madonna and Child, and underneath is the following inscription: *Vetustissima deiparae imago, quam ven. Bessario a Constantinop. huc trastulit.* This picture, which is in perfect preservation, is certainly a work by Antoniazzo, though evidently a free copy from that Greek painting, the tradition of which is preserved in the inscription quoted. That Antoniazzo was reputed to be singularly happy in his copies from the old pictures of the Greek school is attested by an epigram, discovered by Corvisieri, which celebrates his success in a similar undertaking and reveals the name of another distinguished patron, Alesandro Sforza of Pesaro.<sup>1</sup>

A second epigram<sup>2</sup> also attributed by Corvisieri to Martino Filetico, a dependent of the Sforzas, is similar in form and spirit to the first, and commemorates a similar triumph of Melozzo, whose name is thus in a shadowy sort of way brought for the

<sup>1</sup> Biblioteca Angelica, Cod. F. 6. 15.

Ad Mariam Maiorem

Virginis est Roma quam Lucas pinxit imago  
Tam sancta : errorem quis putet esse suam  
Hanc ? Antonatius pictor romanus ab illa  
Duxit. Alexander Sfortia solvet opus.

<sup>2</sup> Ad Mariam de Popolo

Hanc divus Lucas vivo de Virginis ore  
Pinxerat ; haec propria est Virginis effigies.  
Sfortia Alexander iussit. Melotius ipsam  
Effixit. Lucas diceret esse suam.

first time into association with that of Antoniazzo, long before their actual partnership in carrying out the decoration of the Vatican library.

Judging from the papal accounts, Antoniazzo was employed chiefly on purely commercial work by Paul II, who was rather a patron of architects, sculptors, and goldsmiths than of painters. But the diary of Infessura records that in 1470 the interior and façade of S. Maria della Consolazione were decorated by Antoniazzo. This church was a small structure built as a shelter for a miracle-working picture of the Madonna. It was afterwards completely demolished to make way for the larger present building.<sup>1</sup>

Antoniazzo was undoubtedly an important figure in the group of painters who worked for Sixtus IV after 1471. His talent by this time must have reached its highest development, and as one of the best of the native Roman artists he must have enjoyed the advantages which the man on the spot, who knows the conditions, always has over outside competitors.

In 1478 he was appointed by the pope one of three artists to draw up the statutes of the newly founded Academy of St. Luke, a fraternity of Roman painters.<sup>2</sup> This indicates that the pope considered him one of the chief masters of his craft, that he was respected by his coworkers and endowed with common sense and practical organizing ability.

Details as to his personality are so entirely lacking that we are grateful for anything that admits a possible inference. Even the uncomplimentary suffix by which his family and friends changed the original name of Antonio to Antoniazzo is not without its value for us, as it implies a personal appearance more than usually unattractive, or perhaps some especially marked defect.

Probably the most important commission Antoniazzo ever received was that in which he was associated with Melozzo da Forlì and Domenico Ghirlandaio, to decorate the Vatican library under the direction of the celebrated historian Platina. Nothing of Antoniazzo's work on the library remains, but a precious fragment by Melozzo is in the Vatican picture gallery,

<sup>1</sup> Corvisieri, *op. cit.*

<sup>2</sup> Müntz, *op. cit.* III, pp. 96-100.



where the figure of Platina is represented kneeling before his patron, Sixtus IV.

Platina's expense account of the work on the library mentions payments to Melozzo and Antoniazzo together, in June, 1480, and to Antoniazzo alone on April 10, 1481.<sup>1</sup>

Antoniazzo was always successful in getting a large share of the decorative painting which was required at each new papal coronation. This work was very remunerative, and we find that after the coronation of Innocent VIII in 1484, Antoniazzo, along with one Petrus de Perusia, was paid 310 florins for various items, including twenty-five figures of St. Anthony. Müntz and others assume this Petrus to have been no other than the great Perugino, who is known to have been in Rome shortly before, working on the Sixtine Chapel for Sixtus IV. It would be nothing extraordinary for a man of Perugino's acutely developed commercial instincts to have undertaken such an humble commission.

The papal receipts from 1484 to 1492 show that during that time our painter was paid for a large amount of unimportant work, including flags, banners, doors, windows, coats of arms, etc. 1489 is the date on the signed picture at Capua which Antoniazzo painted for Bishop Girolamo Gaetani. In 1491 we find him arranging with Gentil Virginio Orsini to carry out extensive decorations in fresco at the castle of Bracciano, which was then being constructed under the direction of the famous military architect, Francesco di Giorgio di Martini, of Siena. On January 1, 1491, Antoniazzo wrote to Orsini the following letter,<sup>2</sup> which puts us for a moment on almost intimate terms with the painter, showing him as the head of an extensive organized business, buying his colors in the best market, and solicitous that his "turba" of workmen shall not lose time waiting for scaffolds to be built :

SIGNOR MIO ILL<sup>MO</sup>:

A questo dì passati Maestro Francesco me venne ad trovare et mi disse che era tornato da Venetia perche haveva comprato tutti quelli colori li haveva importato la Vostra Illustris<sup>ma</sup> S. dovessi comprare. Et me sollicitava grandemente dovessi venir ad incomenzare el lavoro. Io li risposi che era paratissimo ; et che non desiderava altro nocte et dì si non de venire ad servire la vostra Illustris<sup>ma</sup> S.

<sup>1</sup> Bertolotti, *op. cit.*      <sup>2</sup> *Il Castello di Bracciano*, Luigi Borsari, Rome, 1895.

Si che pertanto adviso quella si voglia dignare de far fare un ponte allarco et un altro in nella sala che tenga tutta una faccia della sala. Perche impendendomi li fredì et giacci grandissimi che sono adesso, la colla et opera che io facessi in nello arco se veneria ad giacciar. Et la vostra Ill<sup>ma</sup> Signoria non veneria ad esser ben servita da me. Per la qual cosa io ho deliberato quando serranno li tempi dolci et che la colla non se possa venir ad giacciar di lavorare in esso arco et dipinger piu presto larco che la sala concedendome questo el tempo. Aduncha donde che la S. V. Ill<sup>ma</sup> ha inteso el bisogno, prego quella se degni de far spacciar li poni in essi lochi de copra nominati quanto piu presto meglio, et facti che serranno questi se degni farne scrivere una piccola letteruza overo de mandarme un piccolo messo et subito io me ne venerò colla mia turba de lavoranti che io menassi con mi veneriamo a perder tempo, et ad me incurreria non piccolo danno.

Non altro. Si non che mi riccomando alla vostra Illustriss<sup>ma</sup> S. la quale conserci sempre Idio in prospero et felice stato. Vale. Rome die prima mensio Januarii 1491.

Vester humillimus servus,

ANTONATIUS PICTOR.<sup>1</sup>

The frescoes under the arch and several others in the castle still exist in a damaged condition at Bracciano, but judging

<sup>1</sup> MY MOST ILLUSTRIOUS LORD :

Yesterday Master Francesco came to find me and to tell me that he had returned from Venice where he had bought all the colors which your most illustrious lordship had ordered him to purchase. And he also urged me strongly to come and begin work. I replied that I was most ready, and that I desired nothing better, night and day, than to serve your most illustrious lordship.

Will you, therefore, deign to have a scaffold made in the arch, and another which shall extend along one entire wall in the room? This I ask, because if I should work on the arch now I should be impeded by the very great frosts and cold we are having, which would freeze the sizing and the work itself. So that I should not be serving your illustrious lordship well. Therefore I have decided to paint in the room when there may be frosts, and when the weather becomes mild, so that the sizing will not turn to ice, to paint the arch, finishing it before I do the room, if the weather will allow. Since your most illustrious lordship understands the necessity, I beg that you will condescend to have the scaffold hurried along in the places named above, as soon as possible, and when they are done, to deign to write a little letter or send me a small message, and I shall come immediately with my crowd of workmen. But if the scaffolds are not built, all my workmen which I shall bring will lose time, and I shall suffer no little loss.

I have nothing more to say except that I commend myself to your most illustrious lordship, and may God preserve you ever in a prosperous and happy condition. Farewell.

Your most humble servant,

ANTONIUS PICTOR.

Rome, January 1, 1491.

from the photographs of those under the arch, Antoniazzo must have left the entire execution to the "turba" of workmen.

This same year Antoniazzo contracted to paint an altar-piece at the church of S. Maria della Pace.<sup>1</sup> The work is no longer in place, but it may possibly be identified with the St. Sebastian now exhibited at the Corsini Gallery, and there attributed to Melozzo da Forlì.

The performance of all this important work quite justifies Vasari's estimate of Antoniazzo, casually given in the passage already quoted, in connection with the valuation of Filippino's work in the Caraffa chapel in 1493.

One of the vagaries of history has transmitted to us the fact that a work of Antoniazzo at Campagnano, dated 1497, was struck by lightning some three centuries later. Even a description of this unfortunate picture is not lacking.<sup>2</sup> This date is the latest which has yet been discovered on a work of our artist.

The details of his immediate family connection have been very clearly worked out by Bertolotti and show us a group of relatives and fellow-craftsmen living and working together in the houses owned by Antoniazzo in the Piazza Cerusa, now known as the Piazza Rondinini. The little square, very near the Pantheon, is dull enough to-day, and there is nothing to indicate that it was once the abode of the most distinguished Roman painter of the fifteenth century. Just around the corner is the church of S. Luigi de' Francesi, where Antoniazzo was buried in the chapel of the Aquilio family, which, according to the epitaph, must have contained an altar-piece by his own hand. Neither picture nor tombstone is now to be found, though the text of the epitaph with its unqualified eulogy of the "incomparabilis pictor" has been preserved.<sup>3</sup>

The wills of Antoniazzo and of his second wife give incidentally some insight into the family relations. The lady, whose name was Girolama, was a rich widow, who kept her property quite separate from her husband's, even taking five ounces of pearls as security when Antoniazzo borrowed twenty-five ducats

<sup>1</sup> For the text of the contract, which is evidently in the painter's own handwriting, see Corvisieri, *op. cit.*

<sup>2</sup> Corvisieri, *op. cit.*

<sup>3</sup> Corvisieri, *op. cit.*

from her; but her business sense must have been tempered with affection, for she left him a life interest in her estate when she died. Among her children by her first husband was a daughter Diana, who married Marcantonio, the son of her second husband. He also was a painter, and one example of his art is to be found in the sacristy of the church of Santa Chiara at Rieti with the inscription, *Marcus Antonius magistri Antonatii romanus depinxit M D XI*.

Marcantonio is mentioned in his father's will as having received fifty ducats from the commune of Rieti for a portrait of the gonfalonier, while he, the father, only received twenty-five ducats. For that reason, he explains, Marcantonio shall not inherit anything from him.

From a notary's deed it appears that in Antoniazzo's house of three floors, there lived, in addition to himself and his family, Evangelista "*magister Nardi pictoris*," probably a nephew of Antoniazzo, the painter Pietro Antonio di Lorenzo Vessecchia, the brother of Antoniazzo's first wife, the sculptors Maestro Bartolomeo di Luca of Florence, Pietro di Antonio of Ancona, and the painter Sebastiano di maestro Lorenzo di Cimenà; quite enough to create that intangible something which modern artists call "an art atmosphere," for the sake of which they still segregate themselves into colonies.

Bernardino, Antoniazzo's youngest son, became a painter, and it is on record that in 1549 he painted a chapel in the church of St. Andrew at Carrara.<sup>1</sup> The ruins of this work were covered over with colored marble in 1856. By the end of the sixteenth century the name Antoniazzo had become a surname.

Perhaps the best-known work by Antoniazzo is the Virgin and Child with St. Paul and St. Francis, in the Corsini Gallery at Rome (Fig. 1, Anderson, No. 4048). This picture, which is signed *Anthonatius Romanus pinxit*, was discovered a few years ago in the convent of S. Paolo at Poggio Nativo. As its authenticity is undisputed, a study of its characteristics will supply us with the best possible means for the identification of other examples. The composition is of the simplest description. The Virgin, seated on a throne in the centre, supports with both hands the standing figure of the Child. A

<sup>1</sup> Bertolotti, *op. cit.*



male saint stands on either side nearer the foreground. There is a striking absence of small accessories. The background is gilded. The throne, which is designed with a semicircular niche at the back, has a simple moulded cornice supported by



FIGURE 1. — MADONNA IN THE CORSINI GALLERY, ROME.

slightly ornamented pilasters and capitals. Rosettes fill the spandrels and a crown is suspended above the Virgin's head. A narrow expanse of brocade on the lower step of the throne is almost concealed by the Virgin's robe, and this is the only attempt, except the throne itself, to vary the monotony of the surroundings. The figures are well proportioned and stand well on their feet. The drawing of the nude Child shows a genuine feeling for action and for childish character. But the

types of the heads, the modelling of the flesh, and the drawing of the hands are the most characteristic features, and they will help us most in studying other works.

In the three adults the eyes have dense, unlighted pupils and heavy, fevered lids. The eyebrows are arched and represented by a single firm, dark, tapering stroke, and without blending at either edge. All the heads are characterized by high prominent cheek-bones, and the male heads are represented with a sharp hollow in the lower part of the cheek. The Madonna's head is reminiscent of the Byzantine type, with the nose long, the small mouth with thin lips almost peevish, and the expression pensive. The Child has a full, round face with slight modelling and a rather silly, doll-like expression. The modelling of the flesh is everywhere somewhat defective. Lights and shadows are blended and fused so gradually that only rudimentary structure is expressed, and in the Madonna and Child the shadows are weak and pale in value. Those on the faces of the saints are stronger, but still very indefinite and unstudied as to the shape of the shadow, and consequently very insufficient in the expression of form.

One of Antoniazzo's most characteristic mannerisms is in the treatment of hands, of which the right hand of the Virgin in this picture offers us an excellent illustration. The two middle fingers are pressed tightly together with a slight suggestion of crossing; the little finger is curved out strongly, with the end bent in again to touch the next finger; the forefinger is similarly curved out and the end drawn in again to touch the middle finger. This mannerism often amounts to a distortion, especially when, as in this case, the hand is foreshortened. Both hands of the St. Francis show something of the same treatment. The sinewy structure of the hands and feet is carefully rendered. The general characteristics of the figure of St. Francis hardly vary from the type which had already become almost stereotyped in Umbrian painting. The ample draperies of St. Paul's mantle are somewhat over-artificial and arranged with angular folds and a peculiar double notch in the termination of some of the depressions. A certain flatness of outline is noticeable at the top of the head of St. Paul, and this mannerism occurs frequently in other works.

These characteristics give us a working basis for a comparison with numerous unsigned examples, easily accessible in Rome, that are now generally acknowledged as works of Antoniazzo, such as the "Madonna della Ruota," the frescoes in the chapel of St. Catherine at the Minerva, and the Annunciation in the same place. From a study of all these we can arrive at a fairly definite idea of his style and attainments.

It is scarcely necessary to assert that the general impression made by the group of works now attributed to Antoniazzo is that they are the productions of a follower of the Umbrian school. But it may as well be confessed that Antoniazzo's work shows that while he was technically well equipped as a painter of the human figure, he was unfortunately somewhat devoid of inventive or imaginative powers, working over the ideas of greater men or faithfully following traditional compositions, repeating types and arrangements with a fidelity notable even in an age when there was no premium on originality for its own sake, when art was rather a refining and perfecting of traditional forms. We must, however, place him on a higher plane than Crowe and Cavalcaselle, with their limited knowledge of his work, were willing to accord to him. In their day his known works were so few and of so inferior a quality that, although they recognized traces of his manner in the frescoes at Santa Croce in Gerusalemme, they were unable to believe him the author of work so good.

His general understanding of the proportions and construction of the human figure was up to the average of his time, and his figures stand firmly on their feet with a well-defined and consistent movement. His visualization of the nude figure is largely a matter of outline, which he renders with vigorous ease. In his modelling of flesh he shows himself timid and conventional, particularly in the treatment of the Madonna and Child. There his shadows are weak and pale in tone, and undefined in shape. This is what we might expect from a man of feeble imagination, who clings to a traditional treatment as well as type of the Madonna, displaying his higher technical attainments in portraits, and in such accessories as draperies, which can be studied from the objects themselves.

In the beginning, Antoniazzo often regarded this motive of



the Virgin and Child as hardly more than a religious symbol. Whatever personal artistic feeling he may have had was here carefully suppressed. The wonderful power over the devotional mood of the old Byzantine symbolistic treatment of this subject is due largely to the elimination of the personal quality. The very abstraction and unreality, the absence of any striking artistic interest, concentrates the attention and induces a sentiment of awe. There are several reasons for supposing that Antoniazzo's first efforts were made in the manufacture of such rude religious symbols, which were steadily in demand in Italy all through those centuries when painting as an art was producing for another stratum of society its great masterpieces. Probably his father's trade may have been in just such wares, and his continued use of the type was as much a matter of business principle as of habit, for his patrons for many years were small country churches in the Sabina, where the conservative provincial taste would be for a devotional picture rather than for the latest thing in the art movement of the day. It is notorious that all miracle-working pictures have been those of an archaic type and three at least of Antoniazzo's Madonnas—that at the church of Santa Maria del Buon Aiuto near Santa Croce in Rome, the "Madonna of Constantinople" at the SS. Apostoli, and the one at San Salvatore in Lauro—attained distinction as workers of miracles, and as a number of others have been disfigured by crosses, earrings, and other ex-votos, they were evidently considered to possess special power.

It would be wrong to imply that Antoniazzo never conceived the Madonna in a more human and attractive form. As early as 1467, in the signed and dated picture of S. Francesco, at Subiaco, the Madonna is represented with the characteristic high cheek-bones, but with few traces of the Byzantine type of the Corsini example, which is reported to have borne the date of 1487, though no traces of it are now visible.

In the example at Harvard University (PLATE XXIV) and in the Annunciation at the Minerva (Fig. 3, Anderson, No. 3726), the Madonnas are of great beauty and sweetness and are evidently derived from Umbrian sources, the first from Pinturicchio and the second from Perugino.

As there are no documents to show the actual artistic pater-



nity of Antoniazzo, the most the student can do is to point out what possibilities he had in Rome for contact with the great art movements of his day, and then to seek in his works characteristics directly suggestive of such contact. The excessive use of the "theory of influences," so much ridiculed by Morelli, is certainly capable of being pushed to an absurdity, but Morelli himself depended on this theory and used it, as all students must. To understand how sensitive artists of every age are to influences, one need only cite the influence of Monet, of Whistler, or of Rodin, which any unpractised eye must have felt dominating in varying degrees every important exhibition of painting and sculpture of recent years.

Aside from the reminiscences of Byzantine character, the strongest and most constant influence which appears in Antoniazzo's work is that of Melozzo da Forlì. It is hardly possible that the relation of master and pupil, as usually understood, ever existed between them, judging from what we know of their relative ages. Melozzo was born in 1438, and in 1452, the year in which Antoniazzo was fined for disturbing the peace, would have been fourteen years old, while Antoniazzo must have attained that age at least, and was probably older. It is more likely that they were both pupils of some Umbrian painter working in Rome between 1450 and 1460. Vasari, in his life of Benozzo Gozzoli, warns his readers not to confuse that painter with Melozzo, and his warning seems to have been due to personal experience, as in his first edition he considered the work of Melozzo in the SS. Apostoli to be by Benozzo. Only in his second edition does he mention Melozzo, giving a meagre account of his works and calling him a pupil of Piero della Francesca. Vasari also tells us that Piero worked for Nicholas V at the Vatican, and from the dates of Piero's presence in other localities it has been reckoned that he was in Rome from 1447 to 1450 or thereabouts. Antoniazzo, who was at least twelve or fourteen years old at that time, may very well have been put to work under him, as he had probably already shown some promise in his father's workshop.

The two Latin epigrams already quoted were found by Corvisieri in the Biblioteca Angelica without date, but the dates before and after them on the same page led him to assign

their composition to the year 1460. There is certainly something more than chance in the association of these two young men in such similar fashion. But after all it is not important to establish the exact relationship. The only thing of real value in studying the genesis of a painter is to know the derivation of his habits of mind and of his methods of expression, and these may have been received from an associate as well as from a master.

The influence of Melozzo is most apparent in the treatment of heads, and specially in details such as the eye with its heavy lid and dense unlighted pupil, imparting an austere look to the sacred personages depicted. This characteristic occurs, though not invariably, in works of Piero.<sup>1</sup> Its presence in the head of Christ in the famous Resurrection at Borgo San Sepolcro helps to create the impression of power which that figure has always inspired. It is to be found in Melozzo's head of Christ in the Ascension at the Quirinal, and in the heads of the Apostles among the fragments at St. Peter's. Antoniazzo invariably expresses the eyebrow by a sharp clean-cut line with no blending of the edges. This type occurs in Melozzo, but he also treats it in a less summary fashion, carefully rendering the transition from the flesh of the forehead to the different color and texture of the eyebrow—a treatment that is never found in works by Antoniazzo. Perhaps the greatest power of our painter is shown in his drawing of the nude figure of the Christ Child. In the upright figures of this subject in the picture at the Corsini and in the "Madonna della Ruota" the pose is strong and decided, and the action very consistently expressed, and the reclining form of the Infant in the Harvard example (PLATE XXIV) is most charming and unhackneyed in conception, and exceptionally skilful in drawing, the foreshortening of the face being especially well rendered. With all this feeling for movement, proportion, and contour we are disappointed by the modelling, which is weak and slight, and as a rule deficient in precision.

His treatment of drapery is distinctly superior to that of

<sup>1</sup> Piero evidently inherited it from his master Domenico Veneziano. The heavy lids and weary expression of the eyes are very noticeable in Domenico's signed altar-piece in the Uffizi.

flesh. The folds are graceful, and there is a feeling of dignity and of amplitude, while the arrangement shows him enough of a true figure painter to wish to express the form and movement underneath. The draperies are carefully modelled, too, and reflected lights are closely observed.

Considering Pinturicchio's popularity in Rome, and the extensive undertakings he was carrying out there toward the end of the fifteenth century, it is strange not to find more evidence of his influence on Antoniazzo. It is most apparent in his landscapes, as would be natural, and where we find Antoniazzo departing from his Byzantine type of Madonna, he gives us a version strongly imbued with the characteristics of Pinturicchio, as in the Harvard example and in certain heads of Sibyls at Tivoli. As Pinturicchio is not known to have painted in Rome before 1480, we may fairly consider those works of Antoniazzo which show his influence to have been executed after that date.

In a recent review of a book on Fiorenzo di Lorenzo, Mr. F. Mason Perkins speaks of Antoniazzo as one of Fiorenzo's pupils. There is at present no positive proof that Fiorenzo ever worked at Rome, so we cannot conjecture under what circumstances Antoniazzo came under his influence. But there are certain characteristics in Antoniazzo that could hardly have been derived from any one else, and most prominent is the peculiar hand already described. This occurs in one of Antoniazzo's earliest known works, that of 1467 at Subiaco, and persistently reappears throughout his career. It is true that a similar hand occurs in works of the other Umbrian painters besides Fiorenzo. Pinturicchio has used it as well, but infrequently. It seems to have been originally derived from early Sienese art, as one can see such a hand in the signed work of Meo di Siena in the Municipal Gallery at Perugia, and also in a picture in the same gallery by Taddeo di Bartolo (Sala E No. 10), who is supposed to have had so much influence in forming the school of Perugia.<sup>1</sup> With Fiorenzo it is a fixed characteristic, and we may suppose that Antoniazzo came strongly under his influence at some time in the beginning of

<sup>1</sup> Although it is not found in Giotto, the "cramped hand" appears in the work of almost every one of his successors in the fourteenth century in Florence.

his career. The two men were probably of about the same age, Fiorenzo having been born in 1440.

Another feature of Antoniazzo's work which recalls Fiorenzo, though not so strikingly, is the character of the folds of drapery, particularly in the observation of reflected lights, though Antoniazzo never carries this so far as does Fiorenzo, whose draperies are too often open to the charge of suggesting polished metal rather than soft fabrics.

In none of his best authenticated works in Rome is there a landscape background, and it seems quite in character with his lack of invention and his predilection for Byzantine types that he should have persisted in the use of gold grounds long after they had become obsolete in the art centres of Italy.<sup>1</sup> These backgrounds are usually patterned with a large repeat of the ogee type similar to that used on brocades. As a colorist, Antoniazzo follows the traditions of the Umbrian school, and his panel pictures have a rich, mellow tone, but in fresco, if we may judge from works which have been so much repainted, there is crudeness and lack of harmony.

So little critical attention has been paid to Antoniazzo that no complete list of his works has to my knowledge been attempted since that of Crowe and Cavalcaselle.

Lafenestre, in his *catalogue raisonné* of paintings in the galleries and churches of Rome, included nearly all that can now be ascribed to Antoniazzo in that city. Sig. Diego Angeli of all the Italian critics has studied Antoniazzo most carefully, and in his book, *Le Chiese di Roma*, agrees with most of Lafenestre's attributions to Antoniazzo of works in churches. He has also added considerably to the number of the painter's works through his researches in the small towns of the Sabina. In none of these lists, however, have I found any reference to the painting at the SS. Apostoli already referred to, which is known, under the title of the "Madonna of Constantinople," as a famous miracle-working picture. Its authorship, in spite of the tradition of its origin, offers little difficulty to the student of Antoniazzo's works. The general type of the Virgin, the

<sup>1</sup> In the Adoration of the Magi of the Barberini Gallery, recently attributed to Antoniazzo though formerly considered to be by Ghirlandaio, the landscape is clearly derived from Pinturicchio.



treatment of the flesh almost without light and shade, are all his, and more convincing is the hand, where his mannerism is clearly seen in the curving out of the forefinger and little finger, with the two middle fingers pressed closely together and held straight. The pattern of the gold background is identical in every detail with that on the "Madonna della Ruota" (Anderson, No. 4499).

The picture of St. Sebastian with the two kneeling churchmen, catalogued at the Corsini as a work of Melozzo da Forlì (PLATE XXV, Alinari, No. 17489), has been so ruined by over-cleaning that hardly more than the outlines remain. Fortunately the reproduction of the portrait heads from a photograph taken before the cleaning gives us some idea of its original appearance, which to my mind could never have borne much resemblance to the style of Melozzo. The statement has sometimes been made that we have no right to say that a picture cannot be the work of a certain painter on the ground that it is not *good* enough in quality; that the business of the connoisseur is only to determine if it is *characteristic*. Without arguing the merits of this statement, it may be said that the attribution to Melozzo has been received with general incredulity by critics who know his work, precisely on the ground that it contained none of the known characteristics of that painter. When we add to this the general opinion that neither is its quality up to the level of Melozzo's achievement, we have at least prepared the ground for considering it rather the work of his associate Antoniazzo, with whose characteristics and whose quality it coincides perfectly. In all known works of Melozzo the modelling is very strong and sure; the solidity of the forms and the variety of surfaces of the flesh are really represented and not merely suggested as in this picture. On the other hand, there are many details which connect it with the style of Antoniazzo. The head, for example, is very similar to a head of the Saviour on the ceiling at S. Giovanni Evangelista at Tivoli, while the pose of the body is precisely the reverse of that of the St. Sebastian at S. Vito e Modesto (Moscioni 4448), which is generally acknowledged to be a genuine work of the Roman painter. Even such a detail as the loin cloth is repeated without alteration. Both these figures re-

semble quite closely in action and pose the St. Sebastian of Piero della Francesca at the church of the Hospital at Borgo San Sepolcro, even the loin cloth being the same; but Piero's figure is far more powerfully modelled. After recognizing the characteristics of Antoniazzo in this panel, I was struck by a certain coincidence in the documentary evidence. For this picture came originally from the church of S. Maria della Pace, where, in 1491, Antoniazzo contracted to paint an altar-piece for a certain chapel which, in a seventeenth-century document, is referred to as having been formerly called the chapel of St. Sebastian.<sup>1</sup>

The most extensive and important piece of work in Rome which has been associated with Antoniazzo's name is the fresco on the dome of the apse at Santa Croce in Gerusalemme (PLATE XXVI, Alinari, Nos. 20130, 20131, 20132). No one seems to have been prepared to make a positive statement about it, but both Lafenestre and Angeli think it may possibly be of the school of Antoniazzo. In the last edition of Burekhardt's *Cicerone* it is attributed to the school of Pinturicchio. It is certainly difficult to judge now what its original appearance was, it has been so crudely and thoroughly repainted. At the first glance it is difficult to connect this picture, with its variety of action, pose, and incident, its fantastic and varied landscape, with the hieratic treatment and gold ground of Antoniazzo as we have first known him. A closer inspection, however, discloses here and there features which even in its present state betray the style of Antoniazzo.

The general cast of the drapery and the treatment of the individual folds of all the principal figures are in Antoniazzo's manner. On the right the head of the second old man (Alinari, No. 20131), behind the mounted figure bearing the cross, has the exaggerated hollow in the cheek, the dense eyes, and all the traits with which Antoniazzo endows his heads of aged saints in his altar-pieces. Farther to the left the figure of the empress (PLATE XXVI, Alinari, No. 20130) in type, pose, and treatment of details betrays our painter's habitual manner, the

<sup>1</sup> Corvisieri, *op. cit.* In an article published after this paper was written, the St. Sebastian is likewise attributed to Antoniazzo by E. Jacobson in *Rep. f. K.* XXIX, 1906, pp. 104-107. See *A.J.A.* X, 1906, p. 482.

lower hand laid against the cross being unmistakable. The same characteristics are to be seen in the figure of the kneeling churchman on the other side of the cross, whose costume is identical with that of the members of the tribunal of the Ruota in the picture at the Vatican. The head of the old man farther to the left is one which we meet often in Antoniazzo. The flatness of the top of the head, where the line sinks, instead of curving up as it should, is characteristic. There are other smaller details which are significant, but enough has been indicated to show that all the most important figures in the foreground of this fresco are by Antoniazzo, so we must conclude it to have been carried out by his "turba" of workmen with his aid and direction. The landscape in breadth, in charm, and in fancy is far beyond what we should expect from a painter who is ordinarily so sparing in decorative accessories of all kinds. The principal features of the landscape, it is evident, are those with which Pinturicchio has made us familiar in his works in Rome, but I find no single figure or face here which suggests that either he or Perugino was the author, though both names have been suggested as possible.

Crowe and Cavalcaselle, after observing reminiscences of Antoniazzo, Caporali, Piero della Francesca, Signorelli, Alunno, and Pinturicchio in this fresco, conclude that it is possibly the work of Bonfigli.<sup>1</sup>

Over the second altar on the left, in the Church of S. Salvatore in Lauro, is a life-sized picture of the Virgin with the Child seated in her lap. Lafenestre and Angeli say of it, that it is attributed to Pollaiuolo. It was recognized recently by Mr. Richard Norton as a work of Antoniazzo. The style of the Madonna is similar to that at S. Paolo, that is, reminiscent of Pinturicchio. The Child has the type of face, the proportions, and drawing which are characteristic of Antoniazzo. The inscription in Roman letters on the step of the throne follows also a habit of the artist. Worked into the meaningless hieroglyphics of the gold-patterned hem of the robe on its lower edge is the inscription *Antonio pinxit*. This signature is

<sup>1</sup> Signor Angeli, in *Le Chiese di Roma*, says that this church was restored in 1492. Some years after, Cardinal Bernardino Carvejol ordered the vault of the tribune to be painted with frescoes, probably between 1495 and 1500.

apparently the only foundation for the astonishing attribution to Pollaiuolo and would serve equally well to make out a case for Antoniazzo, did not a close inspection arouse some suspicion that it was not a part of the original work. The enclosing border lines of gold widen in an awkward way where they enclose the lettering, which is a trifle wider than the other motives of the band, and it all gives an impression of being inserted later than the original painting. The picture, which is poorly lighted and almost ruined by varnishes, must have been one of Antoniazzo's most attractive works.

Signor Angeli has suggested that the altar-piece of the little church of S. Omobono in Rome is by Antoniazzo, but I fail to discover in it any of his characteristics. The types, the color, and modelling all suggest a painter much nearer to the school of Perugino. Nor can I find anything in the ruined fresco over the tombs of the Pollaiuoli at S. Pietro in Vincoli at all reminiscent of what we know of Antoniazzo, though Herr Steinmann has put forth the suggestion that this might be a work of his.

The paintings on the tabernacle at S. Giovanni Laterano (PLATE XXVII) are still attributed to Barna di Siena (d. 1387), according to some old tradition, and their lack of conformity to fifteenth-century art is explained by their free restoration in 1851. But wherever the restoration is less drastic, the handiwork of Antoniazzo is clearly betrayed.<sup>1</sup>

A small triptych has recently been removed from the Institute of Fine Arts in Ravenna to the Uffizi Gallery in Florence, where it is exhibited as a probable work of Fiorenzo di Lorenzo (Fig. 2, Alinari, No. 18260). This picture seems to me undoubtedly by Antoniazzo. The one characteristic which recalls Fiorenzo is the cramped hand of the Virgin and of St. Peter, but this is quite as characteristic of Antoniazzo, and the hands are far inferior in firmness of drawing and modelling to those of Fiorenzo. Indeed, the strongest argument against this being by Fiorenzo, is that in quality, that most important of all the attributes of painting, it is much inferior to any known work of Fiorenzo, and both the Virgin and the Child are types quite foreign to his style.

<sup>1</sup> This also is attributed to Antoniazzo by E. Jacobson, *op. cit.*



Signor Ricci is inclined to see the handiwork of Fiorenzo di Lorenzo in the small Madonna and Child in the National Gallery, there catalogued as a work of Pinturicchio, and in the replica in the Municipal Gallery at Trevi. The hand of the



FIGURE 2. — TRIPTYCH IN THE UFFIZI, FLORENCE.

Madonna certainly suggests Fiorenzo, but is even more characteristic of Antoniazzo, and the quality of the whole seems inferior to either Fiorenzo or Pinturicchio. From the proportions, action, modelling, and type of the Child, and from numerous other considerations, I would suggest Antoniazzo rather than Fiorenzo as the author of these panels.

Dr. Bode, in the latest edition of the *Cicerone*, calls the Annunciation at the Minerva Antoniazzo's masterpiece (Fig. 3). It is the most charming of his works in Rome, and before its mutilation the composition must have been much finer. The background, now of plain gold, shows traces of having been once richly patterned with a design similar to that on the

Madonna della Ruota, and the original position of the Almighty is still indicated, directly above the Angel, by the imperfect patching of the rectangular space left when the picture was



FIGURE 3.—ANNUNCIATION IN S. MARIA SOPRA MINERVA, ROME.

enlarged to fit its present frame. The original shape was evidently almost square.

Certainly Antoniazzo never produced anything better than

this. The idea is unusual, for the Virgin is represented as receiving the Divine message just as she is in the act of distributing dowries to a group of three orphan maidens, who are presented to her by a churchman said to be Cardinal Turrecremata, the founder of the charity of the Santissima Annunziata. The Virgin, whose head is very lovely, kneels gracefully, with a sweet and pensive expression, and turning from her reading desk, presents a purse to the maidens. These are drawn to a smaller scale and kneel on a lower level, with upturned eyes and graceful poses. The angel moves swiftly in with spread wings and an action as if about to kneel. The Cardinal is drawn in profile, with a mild and beneficent expression. The Almighty above with raised hands is more conventional in conception and pose. The color is deep, rich, and mellow; the drawing satisfactory, and the modelling, if still a little uncertain on the Madonna's face, is on the figures of the kneeling maidens stronger and more expressive than is usual with Antoniazzo.

Other works of interest by Antoniazzo might be cited, but the examples referred to are sufficient to give an adequate idea of his style and of his position in the history of art. As one of the more interesting of the minor painters of the fifteenth century in Italy, and especially as the one known native Roman artist of that period, his name deserves to be rescued from the oblivion in which it has remained so long.

Any list of the works of a painter so little known, whose style has been so often confused with that of more famous artists, must be incomplete for some time to come. In the following are included all the works whose attribution to Antoniazzo the author has been able to discover.

#### LIST OF WORKS BY ANTONIAZZO ROMANO

##### A. SIGNED WORKS

RIETI. Municipal Library. Formerly in S. Antonio del Monte. Madonna and Child with SS. Francis and Anthony on side panels. Signed: ANTONIUS DE ROMA MCCCCLXIV EPINXIT.

SUBIACO. S. Francesco. Triptych. Virgin and Child between SS. Francis and Anthony. Signed: A.D.M.CCCCLXVII ANTONIUS DE ROMA ME PINXIT DIE. II. OCTOBRIS.

ROME. Corsini Gallery, No. 2371. Virgin, Child, and SS. Paul and Francis. Signed: ANTONIUS ROMANUS PINXIT MCCCCLXXXVIII.



Height, 1.60 m.; width, 1.25 m. On wood. From convent of S. Paolo at Poggio Nativo.

PONTICELLI. Franciscan Convent. Altar piece with SS. Anthony and Francis.

CAPUA. Cathedral; Cappella Gaetano. Virgin and Child between SS. Stephen and Lucy. Signed: ANTONIATUS ROMANUS M. FOR. P. MCCCCLXXXIX. Venturi speaks of another work of Antoniazzo in the Cathedral of Capua attributed to Silvestro de' Buoni.

VELLETRI. S. Clemente. Virgin and Child. Signed: ANTONATIUS ROMANUS ME PINXIT ANNO MCC . . . According to Venturi the date which has been interpreted as 1483 is undecipherable beyond this point.

#### B. UNSIGNED WORKS GENERALLY ACCEPTED

BRACCIANO. Castello. Fresco. Cavalry Procession with portrait of Gentil Virginio Orsini.

CASTELNUOVO. Church of the Pagani family on the road from Rignano to Rome. Christ Blessing; a long inscription ends with the date 1501. St. John Baptist, St. John Evangelist.

ROME. S. Maria sopra Minerva. Fourth chapel on right. Annunciation with Cardinal Turrecremata and maidens receiving dowries. Figures life size. Chapel of S. Catherine. Frescoes formerly in the transept; life size. Crucifixion. Four male saints. SS. Lucia and Appollonia. Pietà. Bishop with kneeling donor. SS. Onofrio and Jerome. Annunciation.

ROME. S. Paolo fuori le Mura. Sacristy. Madonna and Child with SS. Paul, Benedict, Peter, and Giustina.

ROME. S. Pietro in Montorio. Third Chapel: Frescoes. Altar; Holy Family. Semidome; The Eternal. Right; David. Left; Solomon. Centre; Escutcheon of Spain. Figures life size.

ROME. Vatican, Picture Gallery. "Madonna della Ruota." Virgin Enthroned with SS. Peter and Paul and twelve members of the Tribunal of the Ruota kneeling in the foreground. Presented to the Tribunal by the president Mgr. Brancodoro, whose arms are on the pedestal of the throne. Height, 2.50 m.; width, 2.30 m. In tempera, on wood. Figures three-quarters life size.

#### C. ATTRIBUTIONS FOR WHICH THE AUTHOR ALONE IS RESPONSIBLE

FLORENCE. Uffizi, No. 1558. Triptych; Madonna and Child between St. Peter and St. Paul. Above; the Eternal: the Annunciation. Back; St. Sebastian, St. Anthony Abbot. Dated 1485.

LONDON. National Gallery. Madonna and Child, attributed to Pinturicchio.

PALOMBARA. S. Francesco in Organtella. Annunciation.

ROME. SS. Apostoli. "Madonna of Constantinople," 1464 (?). Life size. On wood.

ROME. Corsini Gallery. St. Sebastian with two kneeling Churchmen, attributed to Melozzo da Forlì. Canvas stretched on a panel. Figures life size. From S. Maria della Pace, Rome (?), 1491 (?).

ROME. Santa Croce in G-rusalemme. Semidome over apse; Discovery of the Cross. 1495-1500 (?).



ROME. S. John Lateran.<sup>1</sup> Tabernacle. Front, central panel, Crucifixion; right panel, SS. Peter and Andrew; left panel, SS. Paul and James. Right, central panel, Virgin enthroned with donor; right panel, SS. Stephen and John Evangelist; left panel, SS. Lawrence and John Baptist. Left, central panel, Christ feeding lambs; right panel, SS. Jerome and Ambrose (?); left panel, SS. Gregory and Augustine (?). Back, central panel, Coronation of the Virgin; right panel, SS. Catherine and Anthony Hermit; left panel, Annunciation.

TREVI. Municipal Gallery, Madonna and Child; attributed to Pinturicchio.

#### D. RECENT ATTRIBUTIONS STILL UNDER DISCUSSION

ALTENBURG. Madonna and Child. (Schmarsow.)

BRUSSELS. Christ with two saints. (Venturi.)

CAMBRIDGE, U.S.A. Harvard University. Fogg Art Museum. Tabernacle, Madonna and Child with St. John and angels; above Almighty. (Norton.)

CAMPAGNANO. S. Maria del Prato, altar-piece. (Angeli.)

FARFA. Abbey, two portraits of Abbots. (Angeli.)

NEW YORK, U.S.A. Fischhof Collection, Madonna and Child. (Perkins.)

PHILADELPHIA, U.S.A. Johnson Collection, Madonna and Child. (Perkins). Weidner Collection, Madonna and Child. (Perkins.)

POGGIO NATIVO. S. Annunziata, Triptych with Christ Blessing between St. Michael and St. Sebastian. (Angeli.)

ROME. S. Maria del Buon Aiuto. Madonna and Child. Fresco, life size. (Angeli.)

ROME. Barberini Gallery, Epiphany. (Perkins.)

ROME. S. Pietro, Ante-chamber of the treasury; St. Veronica with St. Peter and St. Paul. (Burckhardt.)

ROME. S. Salvatore in Lauro. Madonna enthroned. Figures life size, on canvas. Signed in hem of robe, ANTONIO PINXIT. (Norton.)

ROME. S. Vito e Modesto. Fresco. Lunette, Madonna enthroned with SS. Crescentia and Modesto. Panels below, St. Sebastian, S. Vito, St. Margaret. (Angeli.)

ROME. Capitoline Gallery, Sala VI, Madonna and Angels. Fresco. (Jacobson.)

ROME. Corsini Gallery. Madonna enthroned with SS. Peter and Paul. Not exhibited. (Jacobson.)

ROME. Pantheon. Chapel R. of high altar, Madonna with SS. John and Francis. (Jacobson.)

ROME. Vatican Gallery. Madonna with SS. Peter and Paul; attributed to Melozzo da Forlì. (Jacobson.)

TIVOLI. S. Giovanni Evangelista. Frescoes. Left wall, Assumption of the Virgin. Right, Birth and Naming of John the Baptist. Arch, Twelve Sibyls. Vault, Four Evangelists and Four Doctors. (Rossi.)

<sup>1</sup> All these frescoes were attributed to A. by Jacobson, *op. cit.*, after the above was written.

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*Rep. f. K.* XXIX, 1906, pp. 104–107. E. JACOBSON, 'Neue Werke von Antoniazzo Romano.' Suggests Antoniazzo as the author of a number of works in Rome, including the St. Sebastian at the Corsini Gallery and all the frescoes on the tabernacle at the Lateran.

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NEW INSCRIPTIONS FROM THE ASCLEPIEUM AT  
ATHENS

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IN February, 1906, while I was examining the walls of the Asclepieum on the south side of the Acropolis at Athens with Professor Dörpfeld, we noticed some letters on the end of a piece of marble built into a low mediaeval wall. This wall lies directly south of the temple of Asclepius and forms the northern side of a small fountain which stood there in mediaeval times. The stone was at the eastern end of the wall. So few of the letters were visible that nothing could be made of the inscription while the stone was still in position, but as Professor Dörpfeld with his usual courtesy withdrew any claim he might have to the discovery, I made application to the authorities and was granted permission to remove the stone. It proved to have on it four inscriptions, three on one side and one on the other, all clearly cut and perfectly legible. All were more or less broken, but fortunately in such a way that three of them can be restored with certainty and the fourth with a high degree of probability. The stone had originally stood upright and supported a votive offering in honor of Asclepius, as appears from the inscriptions on one side, but there is no indication of what that offering was. At a later time a moulding was cut lengthwise upon the other side and the stone used to form part of the pedestal which supported the statue of a certain Menander. It is now lying in the precinct of Asclepius near the piece of wall in which it was found.

The stone is of Pentelic marble 72.7 cm. long, 17 cm. wide, except where the edge is broken away, and 16.6 cm. thick. On the flat side are three inscriptions, one below the other, running across the stone, but in the middle there is a cutting which seems to have been made for the insertion of a clamp probably at the time when the moulding was cut upon the reverse side.<sup>1</sup>

<sup>1</sup> This cutting is 37 cm. from the top of the stone, 34 cm. from the bottom, 7.8 cm. from one side, and 5 cm. from the other. It is 7.9 cm. long; 3.5 cm.



The second inscription (Fig. 1) is evidently the oldest on the stone. It reads :

K]αλλίας  
 K]αλλίου  
 Εὐ]ωνυμεὺς  
 Ἀσ]κληπιῶ  
 ἀ]νέθηκεν.

*Callias son of Callias of Euonymon dedicated (this offering) to Asclepius.* The letters are those of the Ionic alphabet as it appears at Athens in the second half of the fourth century.

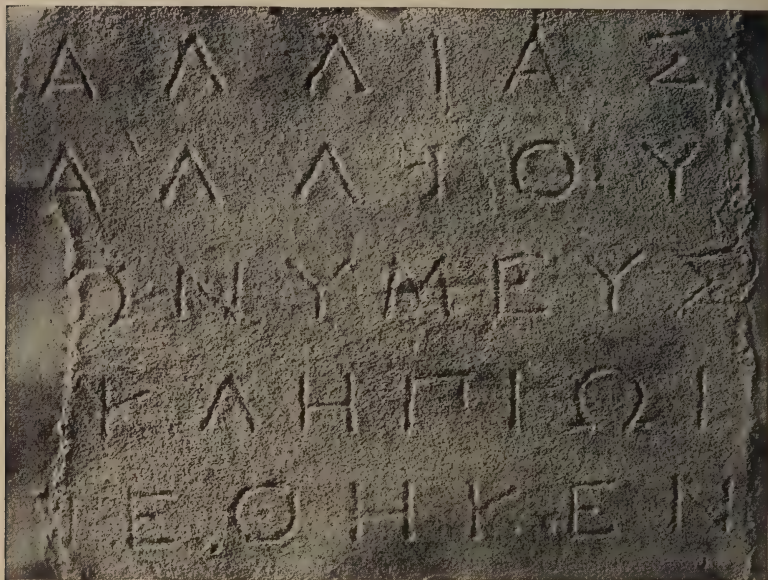
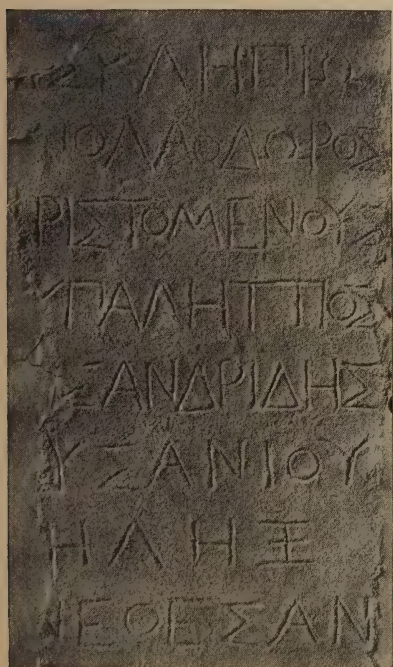


FIGURE 1. — INSCRIPTION FROM THE ASCLEPIEUM.

They are regular in shape, clearly cut with a slight thickening at the ends of the strokes where the apices later appear, and show very little difference in height, varying only from 1.1 cm. to 1.2 cm. They were filled with stucco at the time the stone was found, but showed no trace of color. Upon epigraphical grounds the date of this inscription may be placed in the second half of the fourth century B.C. Nothing definite is known of wide at its widest part, and has the shape of two small rectangles connected by a narrow bar.

this Callias. In the archonship of Glaucippus, 410 B.C., a Callias of the deme of Euonymon was Ἑλληνοταμίας,<sup>1</sup> and he may well have been a member of the same family, perhaps the grandfather of this man, but nothing more is known of him. The name Callias was, of course, common at Athens, and there is mention in inscriptions of two other men called Callias son of Callias,<sup>2</sup> but there is nothing to connect either of them with the man mentioned here. The inscription unfortunately does not help to locate the deme Euonymon, the site of which is still doubtful.

In the course of time the offering of Callias disappeared, and in the next century the letters were filled with stucco so that no trace of them was visible, and then two new inscriptions were cut upon the stone and it was made to serve as the base for another offering. These new inscriptions are the first and third on the stone. The first (Fig. 2) reads:



Ἀ]σκληπιῶ  
 Ἀ]πολλόδωρος  
 Ἀ]ριστομένους  
 Σ]υπαλήτριος  
 Δυ]σανδρίδης  
 Δ]υσανίου  
 Π]ύλλης  
 ἀ]νέθεσαν.

FIGURE 2. — INSCRIPTION FROM THE ASCLEPIEUM.

<sup>1</sup> *C.I.A.* I, 188.

<sup>2</sup> Cf. *C.I.A.* IV, App. 65; and *C.I.A.* IV, 1561 c.

*Apollodorus son of Aristomenes of Sypalettus (and) Lysandrides son of Lysanias of Peleces dedicated (this offering) to Asclepius.* There can be no question as to the certainty of the restorations proposed. At the end of the first line the *iota* is broken off, but a trace of it is still visible. The letters vary in size. The O is 1 cm. high; the others vary from 1.8 cm. to 2.2 cm. They are typical letters of the third century B.C.

There is no other mention of Apollodorus son of Aristomenes so far as known, although the name Apollodorus is a common one. In the archonship of Eupolemus, 185 B.C., a certain Apollodorus was *ταμίας τῶν πρυτάνεων*, and in the list of prytanes occurs the name [*Ἀρ*]ιστομέν[ης],<sup>1</sup> but this is probably merely a coincidence. Again, in the archonship of Nicocrates, 333 B.C., there is reference to Antidotus son of Apollodorus of Sypalettus. Here there does seem to be some connection, as both men come from the same deme, but what the relationship was can only be conjectured.

In regard to Lysandrides the case is somewhat different, for although he is not mentioned elsewhere, there are two other references to his father. In *C.I.A.* II, 316, there is recorded a decree passed in the archonship of Nicias, 281 B.C., in which it is proposed to praise and to crown with a golden crown the *ephebi* for their conduct while the city was engaged in war during the archonship of Meneceles, 282 B.C. In the list of *ephebi* which follows the decree there occurs (ll. 53, 54) the following:

Πύλῃες  
Λυσανίας Λυσανδ[ρίδου].

Lysanias the father was, therefore, *ephebus* in 282 B.C., which means that he was born about 300 B.C. Our inscription, then, must date considerably after 282 B.C., for Lysanias must become old enough to marry and his son must grow to manhood. This could hardly take less than forty years, so that our inscription cannot be safely dated earlier than 240 B.C.

Lysanias is also mentioned in *C.I.A.* II, 1040, where we find in a list of names:

Πύλῃ[κες]  
Λυσανία[ς Λ]υ[σανδριδου]

<sup>1</sup> *C.I.A.* II, 440.



Our inscription makes possible the restoration of the father's name *Λυσανδρίδης* in each of these inscriptions. According to Sundwall<sup>1</sup> a Lysanias of Melete was priest of Asclepius in 257 B.C., but he is not likely to have been the same as Lysanias of Peleces.

The site of neither of the demes mentioned in the inscription is known. Each is classed as *Landtrittys* by Pauly-Wissowa,<sup>2</sup> but that is about all that can be said of them. It has been suggested<sup>3</sup> that Sypalettus was the modern Sepolia.

The third inscription (Fig. 3), which is the shortest, is in some respects the most interesting. It reads:

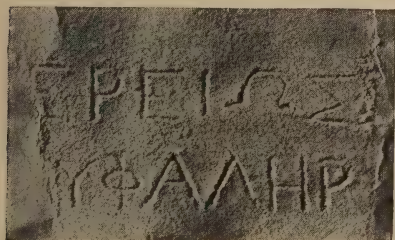


FIGURE 3. — INSCRIPTION FROM THE ASCLEPIEUM.

ἐφ' ἰ]ερείως<sup>4</sup>  
Φιλίου]υ Φαληρο-  
έως].

*In the priesthood of Philius of Phalerum.* The letters vary from 1.3 cm. to 1.8 cm. in height and resemble those of the inscription just discussed. This inscription, then, gives the date when Apollodorus and Lysandrides made their offering to Asclepius. For it certainly is not contemporary with the Callias inscription, and it is not at all likely that it was added at a subsequent time. The restoration cannot be regarded as absolutely certain, but is, at least, very probable. The break in the stone comes across the first E in *ἱερείως*; and at the beginning of the second line the Y is placed below the space between the E and the P. ΦΙΛΙΟ would, therefore, just fill up the vacant space. Philius of Phalerum is known as a priest of Asclepius from another

<sup>1</sup> *Epigraphische Beiträge zur Geschichte Athens*, p. 78.

<sup>2</sup> *Real-Encyclopädie*, II, p. 2214; cf. Löper, *Ath. Mitth.* XVII, pp. 411 and 383 ff.

<sup>3</sup> P. Kastromenos, *Die Deme von Attica*, p. 99.

<sup>4</sup> Or ἐπὶ ἱερείως; cf. *C.I.A.* II, 1491.



inscription (*C.I.A.* II, 1505) preserved in the Epigraphical Museum at Athens.<sup>1</sup> It reads:

[Φ]ιλ[ί]στη [Α]σκληπιῷ  
Ἐπὶ Φιλίου ἱερέως Φαληρέως.

An examination of this stone revealed the fact that the letters correspond very closely with those of our inscription. In fact, the resemblance is so strong that we must conclude that both inscriptions were carved by the same man. If my restoration is accepted, we have an approximate date for Philius.

If it is true, as it seems to be, that the priests of Asclepius were chosen each year in regular rotation from the different tribes, the names of these priests furnish a system of chronology for dating historical events, and it is, therefore, of the utmost importance that the year in which each priest served should be definitely ascertained. J. Sundwall,<sup>2</sup> arguing upon epigraphical grounds, makes Philius priest in the year 211–10 B.C. The deme of Phalerum belonged to the tribe Aeantis and a priest from that tribe would have been in office in the years 236–5 and 224–3, as well as in 211–10 B.C. The priest is not known for any of these years. We have already shown reasons for dating our inscription after 240 B.C. Philius must, therefore, be dated in one of these years. The date suggested by Sundwall is possible, but the year 224–23 B.C. is perhaps more probable. Lysandrides would probably have been about fifty years old at that time.<sup>3</sup>

In this inscription attention might be called to the spelling *ἱερείως* instead of *ἱερέως*. The form in *ει* occurs elsewhere, especially in inscriptions of the fourth and third centuries B.C.<sup>4</sup>

The fourth inscription is cut lengthwise on the opposite side of the stone in letters 3.5 cm. high, with the exception of O, which is 3 cm. high. A moulding, an outline of which is given

<sup>1</sup> I am indebted to Professor Leonardos, Curator of the Epigraphical Museum, for a squeeze of this inscription.

<sup>2</sup> *Op. cit.* pp. 75 ff.

<sup>3</sup> I regret that I have been unable to see W. S. Ferguson's *The Priests of Asklepios*, but I understand that the edition printed was almost entirely destroyed in the San Francisco fire.

<sup>4</sup> Cf. Meisterhans, *Grammatik der Attischen Inschriften*, 3d ed., pp. 45 f.; also *C.I.A.* II, 766, 18.

in Figure 4, runs the length of the stone. The inscription (Fig. 5) reads:

ὁ δῆμ]ος τάξαντος τοῦ θε-  
οῦ Μ]ενάνδρῳ λειτουργῶ.

*The people, at the command of the god, to Menander, public servant.* The restoration must be regarded as certain. In later times, then, the stone had formed part of the pedestal which supported a statue set up in honor of a man named Menander. The letters are regularly cut and such as are found in inscriptions of the middle of the first century A.D.<sup>1</sup> The only peculiarity to be noted is that the  $\lambda$  of ΜΕΝΑΝΔΡΩΙ was omitted, evidently by accident, when the inscription was cut and afterwards inserted. When the stone was found, traces of red paint could be seen on the  $\Xi$ , O, and  $\Sigma$  of τάξαντος, and on the T of τοῦ. At the ends, along the upper moulding, were also traces of green paint. At the left end this runs down between the second and third letters preserved in the first line, and across the first and second in the line below.

It is not easy to determine who this Menander was. The solution of the problem must depend largely upon the interpre-

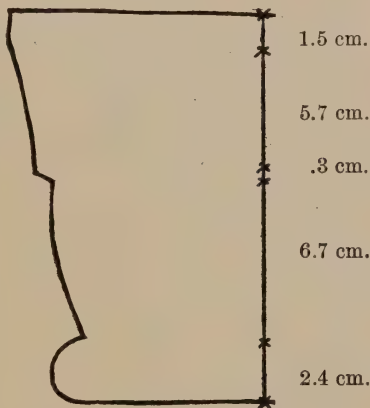


FIGURE 4. — PROFILE OF  
MOULDING.

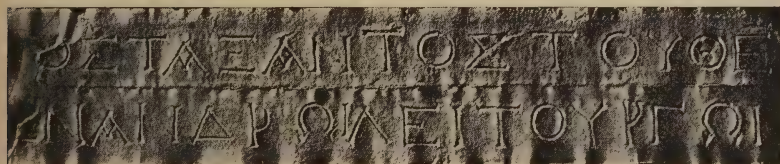


FIGURE 5. — INSCRIPTION FROM THE ASCLEPIEUM.

tation given to the words, τάξαντος τοῦ θεοῦ. At first sight one would naturally refer them to the Delphic oracle, and such an interpretation would fit in well with the fact that the statue

<sup>1</sup> Cf., for example, *C.I.A.* III, 1, 456; Loewy, *Insch. Gr. Bildhauer*, p. 231.

was erected by the people. In that case it would be necessary to suppose that the Menander thus honored was a man well known in Greece; but such an interpretation meets with a difficulty in *λειτουργός*. This word, which is not found in any Attic writer, is rare even in inscriptions, and seems to mean in late Greek times a public servant or one who performed some service for a god. That an Athenian in this station in life should be honored with a public statue by command of Apollo at Delphi is hard to imagine. Therefore either *λειτουργός* must have another meaning, or a new explanation must be sought for *τάξαντος τοῦ θεοῦ*; and as there is not sufficient evidence to establish the former alternative, we must turn to the latter for our solution.

In *C.I.A.* II, 1491 we find, Ἀσκληπιῶ Ῥόδη προστάξαντος τοῦ θεοῦ. Ἐπὶ ἱερέως Ὀλυμπίχου Κυδαθηναίως. In other words, Asclepius orders Rhode, probably by means of a dream, to make some unnamed offering to him. In this place *θεοῦ* must refer to Asclepius, and here, I think, we have a hint as to the true interpretation of our inscription. The *θεός* referred to would then be Asclepius, and this would suit *λειτουργός* very well. That is, we imagine that Menander was an attendant in the precinct of Asclepius, who had perhaps held his office for many years and performed many services for the patients who frequented the temple, and that finally the people at the command of the god honored him with a statue. The fact that the statue was erected by popular vote need not be a difficulty, for if some influential citizen while sleeping in the holy precinct of Asclepius dreamed that the god ordered the people to erect the statue, the people might easily be persuaded to vote to do so.

Nothing further is known of this Menander; but from the place where the stone was found it seems likely that the statue was set up within the precinct of Asclepius close to the way leading up to the theatre.

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A NEW INSCRIPTION FROM UPPER GALILEE

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ON Wednesday, April 4, 1906, as the pupils of the American School of Archaeology, on their tour through northern Palestine under my direction, were approaching the bridge over the Hasbani, near its junction with the Leddan and Banias sources to form the Jordan, in the midst of a furious storm which had threatened the complete arrest of our expedition, I was halted at the head of the line of march by a shout from my son, B. Selden Bacon, at its other extremity, that he saw traces of lettering on a stone by the roadside. We were then less than half a mile west of the bridge Gisir el-Ghajar, on our way to Banias, having left Abil (Abel of Beth-Maakah) less than an hour behind us to the west, and looking directly east over Tell el-Khadi (Dan) to the splendid castle of Subebah (Belfort) towering above Banias (Caesarea Philippi). We were following the immemorial track of commerce from Tyre, Sidon, and the Phoenician coast to Damascus by the south side of Hermon over Dan (Laish "which belongeth to the Sidonians") and Caesarea Philippi. In the pelting storm photography and squeeze impression were equally impossible. Even a note-book copy was a matter of hours, owing to the extreme faintness of the lettering, but for which, however, the inscription in so public and well travelled a spot must long since have been reported. Under the circumstances the only practical course appeared to be to permit the party to continue, remaining behind with my son to make the copy, and returning under more favorable conditions if the inscription proved unknown and of sufficient importance.

In spite of numbed fingers and dripping note-book, the copy of the faint, almost undecipherable letters was at last complete, yielding a Greek inscription of 304-305 A.D. in thirteen lines



with letters averaging  $1\frac{1}{2}$  inches in height. The stone was a basalt boulder similar to those which completely cover the fields at no great distance, but of unusual size, and doubtless chosen for its purpose (the marking of a boundary) because of its convenient shape. About 5 feet in total length, the upper part, measuring about 2 feet by  $1\frac{1}{2}$ , and about 9 inches thick, presents on one side a fairly smooth and uniform surface for the lettering which covers it. This appears to be due to careful selection of the block rather than to artificial shaping. The lower part, probably once sunk in the ground, though the stone lay prostrate on the surface when discovered, was about  $3\frac{1}{2}$  feet in length, broader and thicker than the upper third, and less even in surface. Minute and careful examination revealed no trace of lettering on it. The copy of the inscription follows:

- ΔΙΟΚΛΗΤΙΑΝΟC  
 ΚΑΙΜΑΞΙΜΙΑΝΟC  
 CΕΒΚΚΑΙ  
 ΚΩΝCΤΑΝΤΙΟC  
 5. ΚΑΙΜΑΞΙΜΙΑΝΟC  
 ΚΕCΑΡΕCΛΙΘΟΝΔΙ  
 ΟΡΙΖΟΝΤΑΑΓΡΟΥ  
 ΕΠΟΙΚΙΟΥΧΡΗCΙΜΙ  
 ΑΝΟΥCΤΗΡΙΧΘΗ  
 10. ΝΕΕΚΕΛΕΥCΑΝ  
 ΦΡΟΝΤΙΔΙΕΛΙ  
 CΤΑΤΟΥΤΟΥΤΟΥΔΙ  
 ΑΚΗΜ.

The opening formula, "Diocletian and Maximian, august Caesars, and Constantius and Maximian, Caesars," is supported by a Latin inscription from Palmyra<sup>1</sup> which uses the equivalent style, *D. et M. invictissimi imperatores, et C. et M. nobilissimi Caesares*. The rest of the inscription scarcely admits of doubt as to the reading, except in the case of what would seem to be two proper names. Sublinear points in the copy above indicate the doubtful letters. It may be possible, however, to

<sup>1</sup> Lebas-Waddington, No. 2626.

obtain some further light from the excellent photographs (Figs. 1 and 2), which were taken after the removal of the stone to a position of security against defacement.<sup>1</sup>

With the exception of the doubtful letters of the name in line 8 the translation leaves little to be desired in point of clearness as far as line 11. The emperors named "have ordered (this) stone to be set up to define the boundary of the farm adjoining the villa of Chresimianos (?) (placing the work) under the care of . . ." Lines 12 and 13 can also be read with practical certainty by the aid of an almost exactly parallel inscription on a boundary stone of the same emperors, the same date, and the same region found at Namara (Namr) in the Hauran, and published in the *Recueil d'Archéologie Orientale* (Tome I, 1888, p. 4) as follows:

. . . . .  
 CEB . . . . . KWN . .  
 KAIMAZIMIANOCETIΦ  
 KAICA . . . ΛΙΘΟΝΔΙΟΡΙΖΟΝ  
 ΤΑΟΡΟΥCΚΩΜΗCΓΑ . . .  
 ΜΕΑCΚΑΙΝΑΜΑΡ? . .  
 ΩΝ(C)ΤΗΡΙΧΘΗΝΑΙCΚΕΛ  
 ΕΥCΑΝΦΟΝΤΙ( )ΜΑΡ( )  
 ΙΟΥΦ . . ΠΤΚΗΜCΕΙΤΟ  
 ΡΟC

The last word is obviously a transliteration of the Latin "censitor," the functionary charged in this case with fixing the boundary. In the inscription from Abil either the word is abbreviated or the letters following have been obliterated. It seems to be preceded by the preposition *διὰ*. Thus only the perplexing letters at the end of line 11 remain to be elucidated. *Φροντίδι ἐπιστάτου τούτου διὰ κημσίτορος* might possibly be rendered "under charge of the officer appointed for this purpose through the assessor"; but aside from questions of grammar, it is difficult to find a Π under the pretty distinct Λ near the end of line 11, and there are traces of one or more letters following.

<sup>1</sup> The two photographs are taken from slightly different angles with the main object in Fig. 2 of bringing the lower lines (scarcely visible in Fig. 1) into better view.

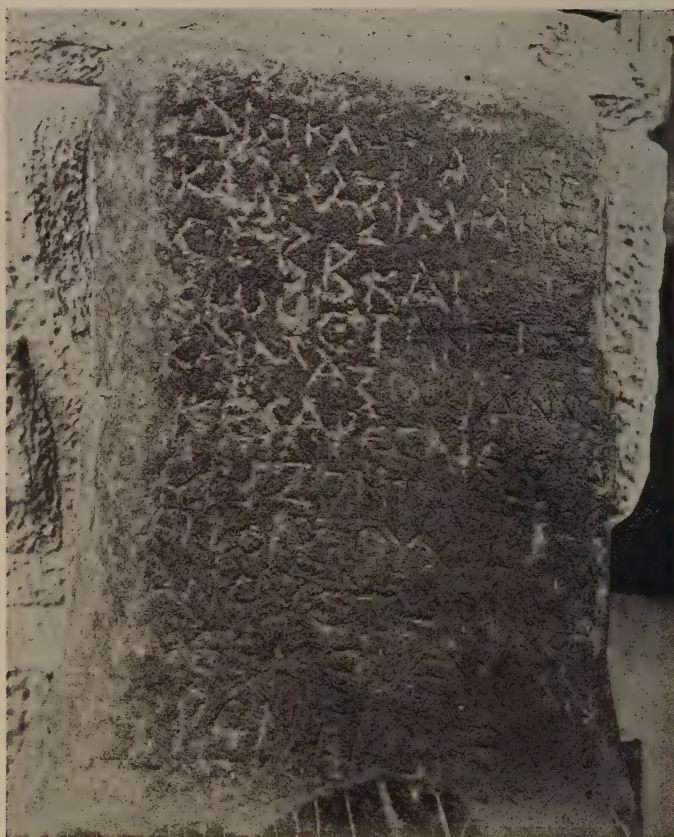


FIGURE 1. — UPPER PART OF THE INSCRIPTION.

Professor Clermont-Ganneau, to whom I owe the reference to two similar inscriptions recently discovered by Dussaud in the Hauran,<sup>1</sup> accepts also that author's suggestion as the most important clue to the meaning. Two fragments found on the road between 'Atîl and es-Souwaidâ in the Hauran (No. 23, p. 247) give the names of the emperors Diocletian and Maximian as fixing the boundaries (*ôpoi*) of Dionysias (es-Souwaidâ) and Athelene ('Atîl). A larger inscription of sixteen lines (No. 175, p. 298) found at 'Aqrabâ in almost perfect condition gives the following:

<sup>1</sup> Dussaud, *Mission dans les Regions Desertiques de la Syrie Moyenne*, 1903, pp. 247 and 298.



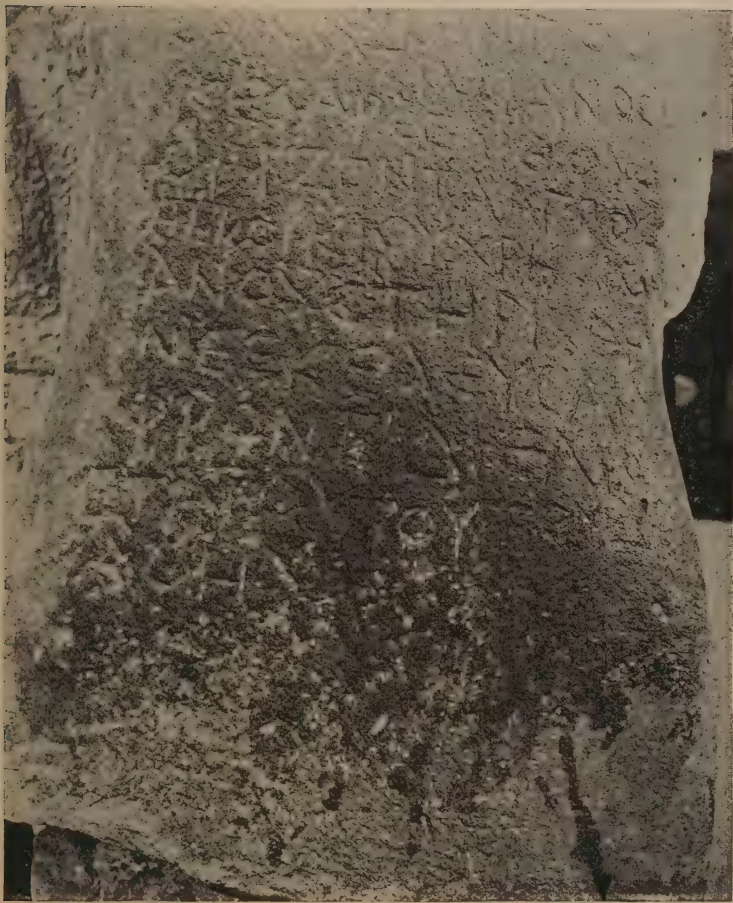


FIGURE 2. — LOWER PART OF THE INSCRIPTION.

Δεσπόται ἡμῶν Διοκλητιανὸς Μαξιμιανὸς σεβαστοὶ καὶ Κων-  
 στάντειος καὶ Μαξιμιανὸς καίσαρες λίθον διορίζοντα ὅρους μητρο-  
 κωμίας Ἀκράβης καὶ Ἀσίχων στηριχθῆναι ἐκέλευσαν, φροντίδι  
 Λουκίου Κατα[μου] κηνσίτορ[ο]ς.

The stone, accordingly, like that of Namr first mentioned, marked the boundary between the mother village Akrahe (‘Aq-rabâ) and Asichon (‘Ôsidj). Dussaud infers from the number of boundary stones of this date and type the probability of some vast *opération cadastrale*, with relation to the establishment of a taxable unit, the *iugum* or *caput*, consisting of lands



of differing character and unequal extent, whose total would represent an equal value. He refers to M. van Berchem, *La propriété territoriale et l'impôt foncier sous les premiers Califes*, Geneva, 1886, pp. 46-47, and calls attention to the mention of the *censitor* whose function was the registration of imposts. I have not been able to consult the work of van Berchem, but it would appear to be a confirmation of Dussaud's conjecture that the new inscription from Abil, unlike those previously discovered, records the boundaries, not of a village or district, but of a country estate (ἄγρου ἐποικίου). It would seem not unreasonable to connect these evidences of a fixation of land values by the "censitor," with the edicts of Diocletian for the fixation of prices of goods sold in the markets.<sup>1</sup>

B. W. BACON.

<sup>1</sup> See the articles by Mommsen in *Hermes*, XXV, 1890, 'Diocletian's Edict De pretiis rerum venalium' and by Bluemner in *Philologus*, LIX, 1900, on newly discovered fragments.

AN INTERPRETATION OF THE SO-CALLED  
HARPY TOMB<sup>1</sup>

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SINCE the discovery of the so-called Harpy tomb by Fellows in 1838 many interpretations of its sculptures have been offered. But, while most of the figures in the reliefs have received various explanations more or less satisfactory, the meaning of the human-headed birds has remained unsolved. The different interpretations of the reliefs that have appeared are arranged by A. H. Smith,<sup>2</sup> in three groups.

In the first are the interpretations of those who have believed that the subject represented is the rape of the daughters of Pandareus by the Harpies. As Mr. Smith notes, such a subject is inappropriate for a tomb, and moreover, these "Harpies" are not objects of terror to the persons whom they carry.

According to the second group of interpreters the seated figures are infernal divinities to whom the souls of the dead pay reverence. Thus on the west side Demeter sits at the left and Persephone at the right, the standing figures are worshippers carrying symbols of life, while the door of the tomb signifies death, and the cow suckling her calf over it is symbolic of the renewal of life. The three seated figures that remain represent then either Zeus, on the south side, Poseidon, on the east, and Hades, on the north,<sup>3</sup> or Zeus shown under his triple aspect.<sup>4</sup> Curtius, who advanced this last view, went even farther in elaborating his explanation, and saw a suggestion of the egg, as the symbol of life, in the form of the "Harpy" body. Conze,<sup>5</sup> however, shows the futility of such an inter-

<sup>1</sup> I am much indebted to Professor W. Max Müller for suggestions in regard to the Egyptian material in this paper, but he is in no wise responsible for any errors into which I may have fallen.

<sup>2</sup> *British Museum Cat. of Archaic Greek Sculpture*, 1892, pp. 58-59.

<sup>3</sup> Braun, *Annali dell' Ist.* 1844, p. 151.

<sup>4</sup> *Arch. Zeit.* 1855, p. 10.

<sup>5</sup> *Arch. Zeit.* 1869, p. 78.

pretation by citing other birds that have the same form. Other parallel instances are cited below.

The third group of commentators believes that the seated figures represent the heroized dead, and the persons with offerings the surviving members of their families.<sup>1</sup> The difficulty with this explanation, according to Mr. Smith, is that the subject of a youth giving up his arms to an heroized ancestor is without parallel. Mr. Smith himself thinks that it is best "to suppose that we have on this tomb scenes connected with death, though we cannot attempt, for want of knowledge of Lycian mythology, to assign names to the personages represented."

Such a view as the last appears unnecessary, for, even if some of the figures may remain unidentified, it seems that others admit a reasonable explanation. Moreover, it appears that Curtius<sup>2</sup> came the nearest to the solution when he saw in the Harpies, so-called, a resemblance to the "Ba-birds" on a monument of Ptolemy Euergetes III. His mistake, however, was in trying to see in the form of the Harpies a resemblance to an egg, and hence to infer a relationship with the Orphic egg, and so to find there a symbol of life. As a matter of fact the egg-shaped body and fan-shaped tail are found in other birds in Egyptian art, notably in the representation of vultures.<sup>3</sup> On the other hand, the identity of the Harpies with the Egyptian birds in the method of attaching the tail to the body and in the outline of the body does point to Egypt. For that reason the evidence is valuable, when taken with other proofs, in turning us toward Egypt as the source of some of the motives in the Xanthus reliefs.

From an early time Egyptian influence was felt in the Mediterranean and in Asia. The relations between Egypt and Greece and the Greek Islands are too well known to need comment.<sup>4</sup> As to Asia, the brilliant campaigns of Thothmes III

<sup>1</sup> Milchhöfer, *Arch. Zeit.* 1881, p. 53; Friederichs-Wolters, *Gipsabgüsse*, p. 75.

<sup>2</sup> *Arch. Zeit.* 1869, pp. 10-17.

<sup>3</sup> Maspero, *Histoire Ancienne des Peuples de l'Orient*, I, p. 415; Champollion, I, pl. xciv; III, pl. ccxvii (flying hawk); Prisse D'Avennes, *Atlas*, II, Nécropole de Thebes, Amounôph II et sa gouvernante = de la Faye (text) *peinture*, pl. vii (duck or goose).

<sup>4</sup> For Egyptian objects at Mycenae, see Schuchhardt, *Schliemann's Excavations*, pp. 207, 213, 294, 316, 352; for interrelation of Egypt and Crete, see

(*ca.* 1500 B.C.) had brought this country under Egyptian control,<sup>1</sup> and, under Amenhotep III (*ca.* 1400 B.C.), the Amarna letters<sup>2</sup> show all the powers — Babylonia, Assyria, Mitanni, and Alasa, that is, Cyprus — courting the friendship of Egypt. As early even as this (XVIII Dyn.) the Lycians came in contact with Egypt. Their relations, however, hardly redound to their credit, for it was as roving bands of pirates that they descended on the coasts of the Delta and of Cyprus.<sup>3</sup> At a much later date, and at one more important for our thesis, namely, under Amasis (596–525 B.C.), Egypt was in close friendly relations with Greece.

Granting that this intercourse made possible the presence of Egyptian elements in the sculptures of the Harpy tomb, it now remains to show that these sculptures are Greek, and not specifically Lycian, in conception. This seems to me to be established not only by the fact that from time immemorial the Lycians participated in Greek life, as, for instance, in their campaign against Egypt in company with the Akaiuasha (Achaeans), in their presence in the league of the Ionic cities in the sixth century B.C. (about the time of our monument), and later in their membership in the Attic-Delian confederacy, but it is also established by the style of the work, which is Ionic Greek, and by the fact that another Lycian relief on the heroum of Gjölbaschi contains scenes from Greek legends. It will also be recalled that Apollo bore an epithet which suggests a relation with Lycia.

The Harpy tomb<sup>4</sup> consisted of a square shaft seventeen feet in height, placed on a base which rose on one side to a height of six feet, and on the other was little above the present level of the ground. Within the top of the shaft was hollowed out the sepul-

*B.S.A.* 1899–1900, pp. 1–93 *passim*; of Egypt and Cyprus, Myres and Richter, *Cat. of the Cyprus Mus.* pp. 99, 19, 29; for a general discussion of the relations of the Egyptians and the Mediterranean peoples, Hall, 'Keftiu and the Peoples of the Sea,' *B.S.A.* 1901–1902, pp. 157 ff.; and Müller, *Asien u. Europa*, pp. 336 ff.; *Mitt. Vorderas. Ges.* 1904, p. 125; *Gaz. B.-A.* 1907, p. 95, where a faïence plaque from Cnossus is given showing a goat standing on a ground line of Egyptian leaf pattern and suckling a kid.

<sup>1</sup> For traces of Egyptian influences in Asia Minor see sculptures of Boghaz Köi.

<sup>2</sup> Breasted, *A History of Egypt*, p. 332.

<sup>3</sup> Breasted, *op. cit.* p. 424; Müller, *Asien u. Europa*, pp. 354 ff.

<sup>4</sup> This description is abridged from the *Catalogue of Archaic Greek Sculpture in the British Museum*, pp. 54 ff.



chral chamber, with the entrance on the west side, while on each of the faces of the monument, at the top, was a relief in white marble. These reliefs measure 3 feet 3 inches in height, 8 feet 2 inches in length on the east and west sides, and 7 feet 6 inches on the north and south sides. The decorations are as follows:



FIGURE 1.—HARPY TOMB; WEST SIDE.

WEST SIDE (Fig. 1). Near the left side of the relief is a small doorway over which is a cow suckling a calf. At the extremes of the relief sit two female figures, the one at the left holding a phiale, the other a lotus and a pomegranate. Toward the figure at the right advance three female figures.



FIGURE 2.—HARPY TOMB; EAST SIDE.

EAST SIDE (Fig. 2). In the centre a bearded figure sits facing the right, with a sceptre against his left shoulder, and a flower in his right hand. Behind him stand two male figures, the first of whom holds a flower (?) and a pomegranate. Before

the seated figure stands a boy offering a cock and a pomegranate, while at the extreme right stands a youth accompanied by a dog.



FIGURE 3.—HARPY TOMB; NORTH SIDE.

NORTH SIDE (Fig. 3). A bearded figure sits facing the left on a seat under which is a pig,<sup>1</sup> while before him stands a youth (?) fully armed. At each end of this relief a human-headed bird flies away from the central group, bearing a diminutive figure held by its arms and claws. In the lower right-hand corner crouches a figure looking up in despair.



FIGURE 4.—HARPY TOMB; SOUTH SIDE.

SOUTH SIDE (Fig. 4). In the centre sits a male (bearded?) figure with a staff, pomegranate, and apple (?). Before him

<sup>1</sup> Smith, *Brit. Mus. Cat. of Archaic Greek Sculpture*, p. 56, and Friederichs-Wolters, *Gipsabgüsse*, p. 71, call the animal a bear. Professor Fowler writes me that Wolters once said that he half believed the beast a pig.

stands a male figure with a dove (?). At the right and left ends of the relief a "Harpy" flies off with its burden, as on the north side.

Inasmuch as the western side seems to be the chief one, — for it has two seated figures, — it may be well to begin here the discussion of the details of the monument. The seated figure at the right and the second standing figure hold a lotus flower in their right and left hands respectively. This flower, which is not a native of Greece, in fact never grew north of Egypt, makes its appearance continuously in the funeral monuments of the latter country. It was, we learn,<sup>1</sup> placed in the hands of guests at Egyptian funerals. The other connections in which the flower may have been used are aside from the question here at issue. It is enough for us that it was distinctly a funeral flower.

In view of this it is reasonable to suppose that when this flower was taken over from the Egyptians by the Greeks (there is no reason to look for any intermediary) and introduced into their funeral scenes, it had some funerary meaning. What that meaning may be I shall endeavor to develop later.

The second symbol that appears (twice) on this western side is the pomegranate. It is held both by the seated figure at the right and by the second adorant. This fruit, which according to Greek mythology was the especial attribute of Persephone, was the one eaten unwittingly by her, and the one that prevented her complete return to the upper day.<sup>2</sup> It also appears, though rarely, in Egyptian funeral scenes.<sup>3</sup> From the Greek story it is clear that it is connected with the cult of the dead,<sup>4</sup> and from its appearance on the Theban monument it may be that this symbol, too, came from Egypt.

The third symbol that is on this same relief is the egg. This recalls, of course, the familiar Greek story of the Orphic egg

<sup>1</sup> Goodyear, *Grammar of the Lotus*, p. 4, who quotes from Osburn, *Monumental History of Egypt*, I, p. 63.

<sup>2</sup> P. Gardner, *J.H.S.* 1884, p. 130; Preller, *Griech. Myth.* I, 492.

<sup>3</sup> Prisse D'Avennes, II, *Offrande de fleurs et de fruits = de la Faye* (text), *peinture*, pl. xxvi.

<sup>4</sup> Milchhöfer, *Ath. Mitt.* 1877, p. 464, Note 3, notes that the pomegranate was the attribute of Zeus, Hera, Hades, Demeter, Kore, and Aphrodite. For a clay pomegranate found in a tomb see Millin and Millingen, II, 78.



from which sprang Phanes, the primordial being,<sup>1</sup> who created heaven and earth; and it is natural to suppose that in this symbol appears again the suggestion of the creative power of nature, and, to carry it a step farther, of rebirth. There is, moreover, some reason to believe that the Orphic mysteries were of Egyptian origin,<sup>2</sup> for it was a widely spread view in antiquity that Orpheus introduced these rites from Egypt.

The next symbol on this relief that demands explanation is the group of the cow and calf that stands over the doorway. Such a group has already been recognized as symbolic of fecundity,<sup>3</sup> or of the life-giving power of nature often connected with the Asiatic nature goddess, whom the Greeks as a rule identified with Hera or Artemis.<sup>4</sup> Both these interpretations are correct in general. But it seems possible to get a yet closer definition of the meaning of this group.

We have already seen that the lotus and the pomegranate appear on Egyptian monuments, and that the egg appears in Egyptian legend. Bearing this in mind, it is natural to look to Egypt for an explanation of the cow and calf on this monument. A parallel, in fact, seems to lie in the Egyptian group of Hathor-Isis and Horus. In the Egyptian myth the sun

<sup>1</sup> *Procl. in Tim.* B. § 130, p. 307, ed. Schneider, καὶ (Φάνης) πρόεισαν ἀπὸ τοῦ πρωτογενεοῦς ὤου, ἐν ᾧ σπερματικῶς τὸ ζῶον ἐστίν.

<sup>2</sup> Roscher, *Lexikon*, s.v. Orpheus, p. 1105.

The following note I do not offer as a demonstration. It suggests, however, some interesting Egyptian parallels with the Greek story. According to one Egyptian doctrine (Brugsch, *Religion u. Mythol. d. Alten Aegypter*, p. 161), Chnum, the maker, potter, and architect, modelled on his wheel the egg which concealed in itself the light and germ of the world to be. Again Egyptian legend has it (Maspero, *Hist. anc.* I, p. 88.) that Ra is the luminous egg, hatched in the east by the celestial goose, from which the sun breaks forth every day. This last belief bears a close resemblance to the Greek story of the sun-god, Apollo, if we recognize that the name Leda is often associated with Leto, and that the goddess was looked upon as Night, the mother of the gods of light (Roscher, *Lex.* p. 1924). The likeness is made even clearer if Stephani (*Compte-Rendu*, 1863, pp. 23 ff.) is right in thinking that in the original legend Leda was not a swan, but a goose.

<sup>3</sup> Rayet, *Monuments de l'Art antique*, I, p. 4; Curtius, *Arch. Leit.* 1855, p. 3.

<sup>4</sup> Head, *Historia Numorum*, p. 276. See also p. 303, where this group is the "type" of the coins of Carystus in Euboea, and is taken as symbolic of Hera. On p. 572 the cow suckling a calf is given as a type of a Lycian coin dating 480-450 B.C.



(Horus) is described as a "sucking calf of pure mouth,"<sup>1</sup> while his mother, Isis, has the form of a cow. Originally the cow (or bull) was the concept for the heaven.<sup>2</sup> But if Isis (the cow) had this meaning at first, by the time of Herodotus,<sup>3</sup> at least, she was recognized as the same as Demeter—that is, she had become the earth goddess. This same conception of the goddess remained down to the time of the first century A.D.; and her character as an earth goddess is made clear by such descriptions as "creatress of the green crop, the green one, whose greenness is like the greenness of the earth," and "mistress of bread."<sup>4</sup> Since this character of an earth goddess remained so long attached to Isis, and since it was fully known as early as 450 B.C., the time of Herodotus, it is reasonable to think that it was also the character of the goddess seventy-five or one hundred years before, at the time of our monument. Egyptian religion was very stable; and the inference from Herodotus, who does not speak of the likeness of Demeter to Isis as a new one, is that the likeness had existed for some time. Since, then, it is possible that the Greeks of the time of our monument knew Isis as an earth mother, it was also possible for them, when they wished to represent the earth goddess, Demeter, in the capacity of an all-nourishing mother goddess, to borrow the original cow form of the goddess, and introduce it, together with the calf as a symbol of the nourished, into their monument. In this way it seems reasonable to interpret the group as suggestive of resurrection.

An explanation has thus far been suggested for all the symbols that appear on the western side of the Xanthus monument, except the patera held by the figure seated at the left. In this, owing to its general use in worship, it seems impossible to see any definite meaning beyond its suggestion of the performance of a religious ceremony.<sup>5</sup>

Of the two figures, both of whom are heavily draped and

<sup>1</sup> Maspero, *Hist. anc.* p. 89; and for Horus as a calf, Brugsch, *op. cit.* I, 160.

<sup>2</sup> For a discussion of the primitive idea of the heaven as a cow or bull, see Müller, *Mitt. Vorderas. Ges.* 1904, pp. 168 ff.

<sup>3</sup> Herod. II, 59. <sup>4</sup> *Ἴσις δὲ ἐστὶ κατὰ τὴν Ἑλλήνων γλῶσσαν Δημήτηρ.*

<sup>4</sup> Frazer, *Golden Bough*, I, p. 310, and Brugsch, *op. cit.* p. 647.

<sup>5</sup> Patera-shaped dishes appear in Egypt as early as the XVIIIth Dyn. See Maspero, *Manual of Egyptian Archaeology*, p. 314.

sit upon thrones furnished with arms and footstools, the one at the left is of a fuller, more mature form, and seems to have a somewhat more elaborate diadem. If there is any particular meaning in this, and any relation is to be seen between the two figures, it is a natural suggestion that the one on the left is the mother, and the other the daughter.<sup>1</sup> With this step taken it is easy to surmise the names Demeter and Persephone. But it remains to adduce further proof before such designations can be accepted.

In the first place the pomegranate would point to Persephone, but, as noted above, this fruit appears as the attribute of other



FIGURE 5.—SPARTAN RELIEFS.

divinities, and so by itself is not decisive. It is possible to get more definite information, however, if we turn to the Spartan reliefs.<sup>2</sup> Their relationship in spirit with the Xanthus monument has been from time to time noted by archaeologists. Furtwängler,<sup>3</sup> in discussing one of these reliefs (Fig. 5), calls

<sup>1</sup> Overbeck, *Griech. Plast.* p. 226, suggests two goddesses, the one with the patera the goddess of death, the other of life. Rayet, *Mon. de l'Art Ant.* I, p. 4 (Harpy tomb), thinks the figures those of goddesses; Braun, *Ann. d. Inst.* 1844, pp. 133 ff., and Murray, *Hist. of Greek Sculpt.* I, p. 120, both name the figures Demeter and Persephone.

<sup>2</sup> *Ath. Mitt.* 1877, pls. xx, xxii, xxiv.

<sup>3</sup> *Sammlung Sabouroff*, pl. i; also Milchhöfer, *Ath. Mitt.* 1877, p. 460, Note 1.

attention to the fact that the woman wears shoes with curving toes, and adds that they are of an Eastern type. This is confirmed by the fact that on the Xanthus monument the figure of Persephone—to grant the name for designation—and the seated figure on the south side appear to wear the same kind of shoe. This offers us some reason for looking to the Spartan reliefs for an explanation of the seated figure.<sup>1</sup>

On one of the reliefs<sup>2</sup> (Fig. 6) Hades and Persephone are seated on a throne that has the back, as on the throne of the Xanthus tomb, ending in the head of a swan or a goose. This bird is associated with Persephone.<sup>3</sup> It seems fair, then, to accept the view that has already been offered, and to name the figure occupying the "goose" throne Persephone, and her vis-à-vis Demeter.



FIGURE 6.—HADES AND PERSEPHONE.

The names for the standing figures at once suggest themselves, when it is remembered that they must be personages distinctly associated with the infernal goddesses. The Fates seem to me the most fitting for the scene, for their temple was found near that of Demeter and Persephone at Corinth,<sup>4</sup> the three goddesses were grouped near Demeter, Persephone, and Hades on the Hyacinthus altar,<sup>5</sup> and they appeared with Zeus Moiragetes on a relief in a stoa on the way to the temple of Despoina at Lycosura.<sup>6</sup> The Fates, Graces, and Hours are also associated with Persephone in a

<sup>1</sup> Shoes with curved toes are common in Hittite sculpture, and appear elsewhere in Asia. But, to my knowledge, we have no evidence of interrelations between Greeks and Hittites. Details of costumes would be likely to be familiar to the Greeks only from the coast peoples of the Mediterranean; and since there are reasons to believe in a kinship between the Spartan reliefs and the Xanthus monument in other respects, it is fair to see a kinship in the matter of costume.

<sup>2</sup> *Annali*, 1847, pl. F.

<sup>3</sup> Müller-Wieseler, *Denkmäler*, II, Text to pl. lxxviii, No. 856.

<sup>4</sup> Paus. II, 4, 7.

<sup>5</sup> *Ibid.* III, 19, 4.

<sup>6</sup> *Ibid.* VIII, 37, 1.



dance in Orphic Hymn<sup>1</sup> 43. That the goddesses appear on the Xanthus tomb without attributes is no cause for doubt. They are shown in the same manner on the François vase,<sup>2</sup> which is somewhat earlier in date than the tomb.

Of the seated figures on the other sides of the monument, only that on the east sits on a throne with arms and a footstool, like that on the west side. One may assume, then, that this figure equals in dignity those seated on the side diametrically opposite, and for that reason it may appropriately be considered next. Rayet<sup>3</sup> suggested that the seated personage was Asclepius, and the two figures standing behind him his daughters, Hygieia and Panacea. The cock, held by the figure before the throne, might be an offering to Asclepius<sup>4</sup>—witness the dying words of Socrates—but the other identifications are wrong, because the figures behind the throne are male. It may be well to leave the naming of the enthroned person until the questions raised by the other elements in the relief are settled.

To start at the right, the first object to give us pause is the dog that stands looking up at his master, the youthful figure at the extreme right. On one of the Chrysapha reliefs<sup>5</sup> (Fig. 7) is a man seated on a chair, with a dog fawning upon his knees. On yet another relief from Sparta,<sup>6</sup> a dog sits beside the throne of an enthroned male and female pair. According to Furtwängler<sup>7</sup> the dog was sacred to Hecate and offered to her in sacrifice. It was, he goes on to say, peculiarly a hero animal, that is to say, associated with the dead.<sup>8</sup> Moreover, if we are to

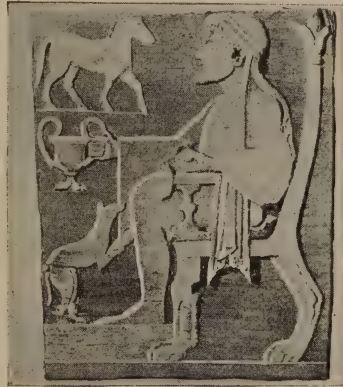


FIGURE 7.—RELIEF FROM CHRYSAFHA.

<sup>1</sup> Roscher, *Lex.* p. 3092.

<sup>2</sup> Furtwängler and Reichhold, *Griech. Vasenm.* I, Taf. 1-2.

<sup>3</sup> *Monuments*, I, p. 7.

<sup>4</sup> For Asclepius as a chthonic god, see Walton, *The Cult of Asclepius*, p. 17.

<sup>5</sup> *Ath. Mitt.* 1882, pl. vii. <sup>6</sup> *Ibid.* 1877, pl. xxii. <sup>7</sup> *Ibid.* 1882, pp. 160-173.

<sup>8</sup> For the dog grouped with a heroized youth see Millin and Millingen, II, pp. 32, 33.



see in the last cited relief from Sparta, and in still another with the same subject, a representation of an enthroned god and goddess,<sup>1</sup> then we must believe that the dog appears in scenes with chthonic gods, and to focus our attention, that the dog on the east side of the Xanthus monument offers one bit of evidence that we are in the presence of a god. In the hands of the next figure (apparently a child) is a cock. This bird, I have already suggested, might be appropriately offered to Asclepius. The cock, however, finds a place among the offerings to other chthonic deities. Thus, on a terra-cotta relief from Epizephyrian Locri<sup>2</sup>



FIGURE 8.—HADES AND PERSEPHONE. association with Hades and Persephone, and it may have some

such use here.<sup>5</sup> The lotus (?) held by the seated figure and by the one standing behind him, and the pomegranate in the hand of the standing figure, have both been shown to belong to chthonic deities and burial rites. To summarize, then, there is on this side a series of symbols all associated with the dead. More than that, of these symbols the cock, the lotus, and the pomegranate have been associated with Persephone, and, in all probability, the hound was introduced at least once in a

<sup>1</sup> *Ath. Mitt.* 1877, p. 444.

<sup>2</sup> *Arch. Zeit.* 1870, p. 77.

<sup>3</sup> *Ann. d. Inst.* 1847, pl. F.

<sup>4</sup> *Ath. Mitt.* 1882, p. 78. Weicker, *Ath. Mitt.* 1905, pp. 207-212, explains the cock on grave stelae as a symbolic representation of the soul of the deceased.

<sup>5</sup> It is interesting to note that in Egypt (Wilkinson, III, p. 319) white and saffron colored cocks were sacrificed to Anubis, who became identified with the Hermes psychopompus of the Greeks. Certain Boeotian terra-cottas show Hermes carrying a cock.

relief of Hades and Persephone. All this added to the fact that the seated figure on this east side is enthroned with the same dignity as the seated figures on the west, makes it more than likely that he is to be associated with these goddesses. The only deity that could well be associated with Persephone (for she is the chief figure on the western side), and the only one to whom the symbols already mentioned could fittingly be given, must be a chthonic god, and that god is Hades.

On the north side is a scene in which a warrior offers his arms to a seated bearded figure who holds a sceptre. That the act is one of offering on the part of the warrior is shown not only by the fact that it would be natural for a man to remove a helmet from his head by the front,<sup>1</sup> but that it seems to have been the manner of holding a Corinthian helmet (Fig. 9),<sup>2</sup> and of extending it toward another person.<sup>3</sup> The scene, then, is not a departure, but rather an arrival home, as it were. The warrior is laying aside his arms. The question is to whom he offers them. The other features of the frieze show that the scene is not an ordinary homecoming.<sup>4</sup> Under the chair of the seated figure, who seems to be marked as a deity by his sceptre, stands a pig. We find this animal offered to Aphrodite, Dionysus, and Demeter,<sup>5</sup> who, in some of their characteristics, are chthonic divinities. Besides this one need hardly emphasize the slaughter of pigs at the Thesmophoria, where the deities concerned are—to say nothing of Hades—Demeter and Persephone. It probably suggested, as at Eleusis, the



FIGURE 9. — METHOD OF HOLDING A CORINTHIAN HELMET.

<sup>1</sup> Gerhard, *Aus. Vasenb.* pl. cxc.

<sup>2</sup> *Ibid.* pl. cclxviii, 2; Furtwängler und Reichhold, *Gr. Vas.* II, 66 a.

<sup>3</sup> *Aus. Vasenb.*, pl. clxxxviii, where Hekate holds a helmet as does our figure.

<sup>4</sup> Furtwängler, *Ath. Mitt.* 1882, p. 164, Note 1, says that the arms appearing in hero reliefs, especially in later times, belong to heroes in general.

<sup>5</sup> Schömann, *Griech. Alterthümer*, II, p. 240.

idea of purification.<sup>1</sup> At all events, the creature is decidedly associated with chthonic gods. So, too, in Egypt we find the pig entering into the worship of the preëminently chthonic god, Osiris.<sup>2</sup> We may or may not accept Mr. Frazer's very convincing argument that Osiris was originally the "personification of the great yearly vicissitudes of nature, especially of the corn,"<sup>3</sup> wherein it is easy to imagine lurked the idea of resurrection; at all events, the god was from early times connected with the idea of immortality, and as early as the fifth dynasty had become the judge and god of the dead.<sup>4</sup> Whether there is any relation between the immolation of the pig in the worship of Osiris and in the Thesmophoria I do not venture to say. There is no doubt, however, that in the latter case the sacrifice was in honor of deities of vegetation, and particularly of corn, and in the case of the offering to Osiris, I think Mr. Frazer has made it very clear that originally, at least, the pig was offered to Osiris as a corn-god. While we may not say that this resemblance is proof of Greek borrowing from Egypt, at least the parallelism is very close, and suggests the possibility that there might have been a borrowing.<sup>5</sup>

The pig, then, in this relief, being a chthonic offering, would seem to connote a scene in Hades. If this is so, the seated figure must be some deity or important personage in that realm. That the figure represents Hades himself is unlikely if that god is the occupant of the throne on the east side. The less elaborate nature of the throne points to some subordinate. Of such characters the most likely to be enthroned in Hades are Minos and Rhadamanthus, the judges of the dead. Such an identification

<sup>1</sup> Miss J. E. Harrison, *Prolegomena to the Study of Greek Religion*, p. 153.

<sup>2</sup> Herod. II, 47. Whether Herodotus was right or not in associating Osiris with Dionysus is of little moment here. He does tell us that the pig was an offering to an infernal god. Frazer, *Golden Bough*, II, p. 59, would make the pig originally a representative of the corn spirit.

<sup>3</sup> Frazer, *Adonis, Attis, Osiris*, p. 211.

<sup>4</sup> Budge, *The Gods of the Egyptians*, I, p. 147.

<sup>5</sup> It may be argued, of course, that the idea of the sacrifice of the pig to chthonic gods was native to Greece, or, if borrowed, may have come from some other quarter. It may have been indigenous, no one can gainsay that, but the intimate intercourse between Egypt and Greece, and the greater antiquity of the former country, would seem to lend plausibility to the argument for borrowing on the part of the Greeks.



fits well here, for the corresponding side, on the south, shows a figure similarly seated on a like throne. It does not seem far-fetched therefore to name these two figures Minos and Rhadamanthus, and inasmuch as the north side seems to have more detail, namely, the pig and the mourning figure, as well as the warrior and "Harpies," perhaps one may hazard the name Minos for the seated figure now under discussion.

With such an interpretation one of course thinks of naming the figure seated on the east side Minos, and those on the north and south Rhadamanthus and Aeacus. But in addition to the fact that the east side is so intimately connected with the west, the late introduction of Aeacus prevents such an identification.

Finally — to leave the flying figures and their burdens to be treated with those on the south side—it remains to consider on this northern relief only the crouching figure in the right-hand lower corner. Two possibilities present themselves. In the first place it may be that the figure represents a personage who is soon to be carried away by the human-headed birds, secondly it may represent one of the living relatives mourning the dead. If the former supposition is true, the small size of the bird demands that the figure be diminutive; if the latter, the mourner would be made smaller to distinguish him from the heroized dead. The identification of the figure as that of a mourner seems precluded by the fact that in no other part of the reliefs do we have such a figure of a living person introduced.

On the south side, before the seated figure, who is perhaps Rhadamanthus, stands a worshipper holding in his left hand a bird which possibly may be a dove. Its presence here is probably to be explained by the chthonic character that attached to it. It was an appropriate offering to Aphrodite and Astarte<sup>1</sup> (who were more or less related, and were in some characteristics chthonic goddesses) and to Adonis,<sup>2</sup> who so closely resembled Osiris (an earth god) as to be confused with him.<sup>3</sup>

In the right hand of Rhadamanthus is a spherical object which may be an apple. Why it is shown here is hard to say.<sup>4</sup> The pomegranate, on the other hand, also held by the figure, has already been shown to be of chthonic significance.

<sup>1</sup> Frazer, *Attis, Adonis, Osiris*, p. 19.

<sup>2</sup> *Ibid.* p. 64.

<sup>3</sup> *Ibid.* p. 18.

<sup>4</sup> For a clay apple found in a tomb, see Millin and Millingen, II, 78.



It now remains to explain the two human-headed birds that appear on both the north and the south sides. Mention has already been made of the attempt on the part of Curtius to find in the shape of the body the symbolism of the egg. While that was seen to be wrong, this shape did help in showing where to



FIGURE 10. — BA-BIRD REVISITING THE MUMMY.

look for the original. It is, in fact, the common form given to the vulture, and even to other birds in Egypt.<sup>1</sup> Having, therefore, turned our eyes to Egypt, it is hard not to see in the birds on the Harpy tomb a kinship with the Ba-birds of the Egyptian tombs. There we find these soul-birds revisiting the mummy,<sup>2</sup> seated on the edge of the funeral couch (Fig. 10),<sup>3</sup> hovering over the mummy on the couch,<sup>4</sup> or standing on a grave tablet.<sup>5</sup>

Moreover, the Ba-birds and the Double are often represented together. Thus the Double, receiving the homage of the living, clasps his soul, in the form of a bird,<sup>6</sup> to his breast, or rides with his soul, or Ba-bird, on the back of the Hathor-cow<sup>7</sup> (Fig. 11). Sometimes the man is represented together with his Double.<sup>8</sup>

To these Ba-birds of Egyptian monuments the so-called Harpies on the Xanthus tomb bear too striking a resemblance not to have been inspired by them. This curious human-headed bird evidently caught the attention of other dwellers within the Mediterranean



FIGURE 11. — THE BA-BIRD AND DOUBLE ON THE BACK OF THE HATHOR-COW.

<sup>1</sup> Maspero, *op. cit.* pp. 135, 239, vulture ; p. 192, duck.

<sup>2</sup> Maspero, *Hist. Anc.* I, p. 198. <sup>3</sup> *Ibid.* p. 199.

<sup>4</sup> Wilkinson, *op. cit.* III, pl. xxxv.

<sup>5</sup> Königl. Mus. zu Berlin, *Aegypt u. Vorderasiat. Altherthümer*, Taf. 128.

<sup>6</sup> Maspero, *op. cit.* pp. 183, 187.

<sup>7</sup> *Ibid.* p. 187.

<sup>8</sup> *Ibid.* p. 259.

periphery, for such a creature has been found, cut in stone, in Cyprus.<sup>1</sup> But here, as in the Harpy tomb, the artist has misunderstood the original meaning of the creature. The Cypriote statuette (as is often the case with the Ba-bird in Egypt) wears what appears to be a false beard, and is represented as playing on a syrinx. In this way the Ba-bird has been modified into a male siren.

On the Xanthian monument the artist has not changed the character of the Ba-bird as did his Cypriote brother. But he did make use of the figure in a manner differing from that of the Egyptian sculptors. This change, as I have just stated, was probably due to a misunderstanding of the Egyptian monuments. What the artist means by the figures on the Harpy tomb I shall try to show presently.

It must be noted first, however, that the Greeks did not think of a man as divisible into the elements which the Egyptians attributed to him. They did, nevertheless, conceive the dead man in the other world as a spiritual projection, so to speak, of the physical being. As a rule the soul was represented, at least as it left the body, as a fluttering, winged manikin (*eidolon*), as we learn from the vase paintings. But, at times (even as was the practice with their Egyptian neighbors), the Greeks gave the soul the form of a human headed bird.<sup>2</sup> We need therefore feel no shock at finding the soul shown as a Ba-bird on our monument. This, in fact, is what I believe we have on the tomb. But instead of showing the Ba-bird in the arms of the Double, as on the Egyptian monuments, the artist has reversed the arrangement, in a measure, by representing the soul, or "Ba," flying away with the man himself. That the figure carried is not the soul is demonstrated by the absence of wings. This reversal of relationship between soul and Double, as I have tried to emphasize, was probably due to a misunderstanding of the Egyptian sources.

One further observation may strengthen the evidence for the

<sup>1</sup> Perrot and Chipiez, III, p. 600, fig. 410.

<sup>2</sup> *Ann. d. Ist.* 1845, p. 10, where de Luyes cites, first, a vase showing the death of Procris, where the soul of the heroine is represented as a human-headed bird, and, secondly, another vase where the soul of the Cretan bull appears also as a "siren."

relation which I have attempted to establish between the different faces of our monument. On the north side the seated figure faces to the left, while on the south the corresponding figure faces to the right. In other words, if we imagine the monument transparent, the artist thought of the two figures as face to face. This arrangement also occurs on the east and the west sides. For, granting that Persephone, who sits at the right on the west, is the chief figure on that side, then she and the chief figure on the east face are vis-à-vis.

OLIVER S. TONKS.

PRINCETON UNIVERSITY.

1907  
January — June

## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

JAMES M. PATON, *Editor*

65, Sparks St., Cambridge, Mass.

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#### GENERAL AND MISCELLANEOUS

**A NEW JOURNAL OF ANCIENT ORIENTAL ART.** — In April, 1907, appeared the first number of *Memnon*, edited by R. von Lichtenberg. The field of the new journal is the Aegean Islands, Asia Minor, the Semitic countries and Egypt, with special reference to the art and civilization of these regions rather than the languages and archaeology. It is finely printed and richly illustrated, and promises to be an important addition to the literature of Oriental studies. A special feature is the full classified bibliography.

**ADULIS AND GABAZA.** — **Preliminary Investigation of the Ruins.** — In *Z. Assyr.* XX, 1907, pp. 171-182 (2 pls.), R. SUNDSTRÖM reports the results of a preliminary survey of the ruins of Adulis, the seaport of the Aksumate kingdom in Abyssinia, and the neighboring port of Gabaza, undertaken for the Princeton University Expedition. Little remains above ground except a few low piles of small black porous stones, but excavations made by the natives disclosed parts of beautiful columns and large slabs. Fragments of marble, two slabs with reliefs of grapes and vines, and other marble ornaments, parts of a thin copper chain, nails and spikes of copper, and pieces of painted glass, together with a number of gold and silver coins, were found near the surface. Excavations would probably yield rich results both in antiquities and in inscriptions, including possibly fragments of the Monumentum Adulitanum copied by Cosmas Indicopleustes.

**AKSUM.** — **The Ancient Monuments.** — The antiquities of Aksum, in northern Abyssinia, and of the surrounding country have been studied by a

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor PATON, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, Dr. A. S. PEASE, and the Editors.

No attempt is made to include in this number of the JOURNAL material published after July 1, 1907.

For an explanation of the abbreviations, see pp. 140, 141.



German expedition, and a portion of the report of D. KRENCKER is given in *Arch. Anz.* 1907, cols. 35-63 (5 figs.). Aksum was the capital of a kingdom founded by a Semitic trading colony from southern Arabia, and the early monuments and inscriptions are of Sabaean and Aethiopian origin, but not Egyptian. Greek influence entered in the first century A.D. The kingdom became Christian in the fourth century and was overcome by the Mohammedans in the sixteenth, but Aksum still remains the centre of Ethiopian Christianity, and has a highly venerated sanctuary. The characteristic remains from pagan times are funeral monuments in the form of monolithic stelae or obelisks, and honorary thrones of stone with inscribed slabs. The early Christian art is of Byzantine character. The monolithic stelae and obelisks, some of which are standing while others lie overthrown, are of many types and sizes and include one which is taller than the tallest

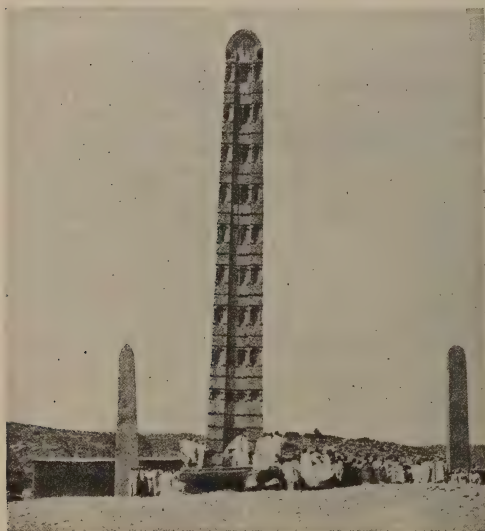


FIGURE 1. — MONOLITH AT AKSUM.

known Egyptian obelisk (Fig. 1). This belongs to a group of monuments which are carved in relief to represent towers of several stories with windows and doors and an exact imitation of the peculiar native architecture combining stone and wood. This technique, in which wooden beams are run through the stone work to give it stability, still survives in the church of the monastery of Debra Damo, which is built on an isolated rock accessible only by a rope, and which perhaps dates from the fifth century. This church contains the oldest timber rafters that are known to

exist. A peculiar ground plan, in which the middle portions of the four sides of a square recede behind the corner sections, is shown in these relief stelae and in certain ancient buildings here. It is of southern Arabian origin and occurs again in Moslem architecture.

**BULGARIA.** — *The Burial Place of the Emperor Decius.* — Professor K. SKORPIL of Varna identifies the ancient Abrytus, where the emperor Decius died in 251 A.D., with Abtat Kalessi in Bulgaria. The ancient walls and towers are still partly preserved, and the coins show that the settlement dates from the time of Trajan. After the Gothic invasion it seems to have been abandoned. (*W. kl. Phil.*, March 13, 1907.)

**CONSTANTINOPLE.** — *Inscriptions.* — In *Ath. Mitt.* XXXI, 1906, pp. 430-433, F. HILLER VON GAERTRINGEN publishes two inscriptions recently found in Galata. The first is an epitaph below a "Funeral Feast"; the second is a decree voting Diocles a golden crown and a bronze statue, to be

erected ἐν τῷ μεσοστύλῳ τοῦ βουλευτηρίου. The decree is not Byzantine, as it is not Doric Greek, but nothing shows its source. The μεσόστυλον may be a court with columns, such as is found before the Bouleuterion at Miletus.

**NECROLOGY.** — **Otto Benndorf.** — Archaeological science has met with a heavy loss in the death, January 2, 1907, of Otto Benndorf, Director of the Austrian Archaeological Institute. After completing his studies at Bonn, he travelled in Greece and Italy, and in 1868 published with R. Schöne the catalogue of the Lateran Museum. He was Professor at Zurich, Munich, Prague, and Vienna, retiring in 1898 in order to give his whole time to the new Austrian Institute. He took part in four great archaeological enterprises, — the excavations at Samothrace, the expedition to Lycia, which discovered the sculptures at Gjölbashi, the examination of the monument at Adam-Klissi, and the excavations at Ephesus, — and had a prominent place in the publication of the results of these labors. Important also are his works on the sculptures from Selinus, on funeral masks and helmets, and on the Greek and Sicilian vases. He was also the founder of the Archaeological Seminary in the University of Vienna. (S. REINACH, *Chron. Arts*, 1907, p. 15.) See also *R. Arch.* IX, 1907, pp. 170–172 (fig.), and *Jh. Oest. Arch.* I. X, 1907, Beiblatt, cols. 1–6 (fig.).

**Frank Sherman Benson.** — The numismatist Frank Sherman Benson died on February 28, 1907. Soon after his graduation from Yale University in 1876, he devoted himself to the study of early Greek coins, and gathered a valuable collection, which was especially rich in specimens of the best Syracusan works. (*A. J. Num.* XLI, 1907, pp. 79–80.)

**Friedrich Blass.** — Friedrich Blass was born at Osnabrück in 1843, and died at Halle in March, 1907. His contributions to the study of the Greek language and literature were many and important, comprising editions, monographs, books (among them his *Attische Beredsamkeit* in three volumes), and articles. Many readings of papyri are due to his learning and acumen. (*R. Arch.* IX, 1907, pp. 333 f.) See also notices of the life and works of Professor Blass by J. P. M., *Athen.* March 16, 1907, and by T. D. SEYMOUR, *Nation*, April 4, 1907, and *Cl. Phil.* II, 1907, p. 334.

**Louis Émile Bournouf.** — On January 15, 1907, there died in Paris, at the age of eighty-five, Louis Émile Bournouf, Honorary Director of the French School at Athens. Appointed Director in 1867, he secured in 1873 the establishment of an auxiliary school at Rome, under the direction of A. Dumont. He also secured at Athens the concession of land on which was erected the present home of the French School. Under his direction excavations were made on the Acropolis, at Delos, and at Thera. He was the author of numerous works on Athenian archaeology. (*Chron. Arts*, 1907, pp. 23–24.) See also *R. Arch.* IX, 1907, pp. 172–173.

**Edoardo Brizio.** — Edoardo Brizio died at Bologna, May 5, 1907. He was born at Turin, March 3, 1846, and after completing his studies assisted at the excavations in Pompeii and Rome. In 1876 he became Professor of Archaeology at the University and Director of the Museum at Bologna. He was best known for his admirable arrangement of the Museum and his careful studies in the antiquities of the Emilia. He early became convinced and maintained to the end that the civilization of the caves and the *terra-mare* was Ligurian, that of the Villanova type Umbrian or Italian, and that

of the Certosa and later strata Etruscan, Gallic, or Roman. (*Boll. Arte*, I, 1907, v, p. 36.)

**Paul Guiraud.**—The death of Paul Guiraud, which took place February 26, 1906, in the fifty-eighth year of his life, removed a conscientious and accurate scholar. His chief works were: *Assemblées provinciales dans l'Empire romain*, *La propriété foncière en Grèce*, and *Études économiques sur l'antiquité*. (*S. R.*, *R. Arch.* IX, 1907, p. 333.)

**Albert Harkness.**—Albert Harkness, Professor Emeritus of Greek at Brown University, died on May 27, 1907. He was born in 1822, and was a graduate of Brown University. In 1845 he received the degree of Ph.D. from the University of Bonn. On his return from Europe he was appointed professor at Brown University, where he remained until his death. He was one of the founders of the American Philological Association, a member of the Boston Society of the Archaeological Institute, and one of the committee which founded the American School of Classical Studies at Athens. He was the author of a Latin Grammar, and many other text-books, chiefly for the study of Latin.

**Wilhelm von Hartel.**—Wilhelm von Hartel, who died on January 14, 1907, was Professor at the University of Vienna, and twice Minister of Public Instruction in Austria. He was the author of important studies on the times of Demosthenes and on the formulae in Attic inscriptions. With Mommsen he contributed largely to the association of the European Academies. (*S. R.*, *R. Arch.* IX, 1907, p. 173.) See also *Jh. Oest. Arch. I. X*, 1907, Beiblatt, cols. 6-8.

**Henry Pelham.**—Henry Pelham, Camden Professor of Ancient History, and President of Trinity College, Oxford, died February 12, 1907. His special work lay in the field of Roman history, but he wrote little, though as a lecturer he exercised a powerful influence, and to him more than to any other man is due the growth of the newer historical school and also of archaeological study at Oxford. The Hellenic Society and the British School at Athens owed much to his aid, and the British School at Rome was almost his own creation. He was also one of the founders of the British Academy. (F. HAVERFIELD, *Athen*. February 16, 1907.)

**Colonel Stoffel.**—Colonel Eugène Georges Henri Celeste Stoffel, who was born at Paris March 14, 1821, and died there April 5, 1907, was a distinguished officer. Napoleon III left him his material for the completion of the *Life of Julius Caesar*, and Colonel Stoffel's work, *Histoire de Jules César: Guerre civile*, in two volumes, appeared in 1887. In 1862 Colonel Stoffel was in charge of excavations at Alesia, and he was interested in the new excavations at that place. (*R. Arch.* IX, 1907, pp. 329-332; fig.)

**PERSEPOLIS.**—**The Ancient Palaces.**—A brief account of the ancient palace at Persepolis and its remains is given in *Rec. Past*, VI, 1907, pp. 131-137 (5 figs.), by T. F. NELSON, who urges the importance of a thorough excavation of the site.

**SWITZERLAND.**—**Various Discoveries.**—Near **Altstetten** there has been found a fine golden bowl, richly decorated. The animal figures recall those of the Hallstatt period, but the work seems unique.—In the amphitheatre at **Avenches** (Aventicum) excavations have brought to light a mass of fragments of the old building, all of great size.—At **Kaiseraugst** (Castrum Rauracense), near Basel, excavations have been carried on in the



late Roman fort, leading to the discovery of the western gate, fragments of architecture, and a drain. The fort was abandoned on the invasions of the Alemanni (354 and 357 A.D.), but was refortified under Julian and Valentinian I, and finally abandoned by Stilicho in 402 A.D. (*W. kl. Phil.* March 6, 1907.) Excavations at a point marked "Tempel" in an old plan of Roman Augst have led to the discovery of bronze reliefs, vases, fragments of marble slabs, etc. These works seem to belong to the early imperial period. (*Ibid.* June 19, 1907.)—In *Z. Ethn.* XXXVIII, 1906, pp. 996–998 (fig.), H. GROSS reports the partial excavation of a large cemetery of the La Tène period at **Münsingen** between Bern and Thun. Already 211 graves have been opened, yielding many armlets, spiral fibulae, girdles, necklaces, etc. On the skeleton of an old woman were found 28 fibulae, 4 armlets, a chain girdle, 7 rings on the fingers, and 4 on the toes. Some of the graves have yielded weapons. Among the skulls two are of special interest, as showing traces of trepanning.

## EGYPT

**EXCAVATIONS BY THE BRITISH SCHOOL OF ARCHAEOLOGY.**—In a lecture at University College, London, May 9, 1907, Professor FLINDERS PETRIE described the excavations of the British School in Egypt and the Egyptian Research Account during 1907. At **Gizeh** objects were found of the first, second, and third dynasties, showing that the first occupation of the site goes back further than the fourth dynasty, to which it had hitherto been ascribed. At **Assiut**, a large cemetery was discovered, with hundreds of tombs from the sixth to the twelfth dynasty. Among the objects found were offerings for the dead (miniature representations of houses with tanks, as well as boats with masts, oars, and cabins), the head of a fine coffin with gold foil and one shrouded in silver foil. In a tomb of the nineteenth dynasty was found the first certain representation of a camel. Though there is evidence from the earliest times of the existence and use of this animal, no actual representation had hitherto been known. (*Nation*, June 13, 1907; *London Times*, May 10, 1907.)

**GERMAN EXCAVATIONS IN 1906.**—In *Klio*, VII, 1907, pp. 138–142, L. BORCHARDT describes the German excavations in Egypt in 1906. Most of the results have been reported, *A.J.A.* XI, p. 76. At **Eschmunên** the finds were chiefly papyri, including parts of two poems by Corinna, an unknown epic, and a gigantomachy. At **Elephantine** the papyri included a bundle containing carefully sealed original documents and copies, all dating from the time of Ptolemy I. At **Gizeh** the ground between the two cemeteries excavated in earlier years was cleared, and fifty-two mastabas opened. The most important discovery was a ramp leading to the roof of a mastaba, by means of which the body and the other contents of the grave were introduced.

**EXCAVATIONS IN 1907.**—In the *Nation*, April 4, 1907, H. F. O. gives a brief account of present methods of investigation in Egypt, and of the principal places where excavations were in progress during the past season.

**ASSUAN.**—**The Aramaic Papyri.**—In *Bibl. World*, XXIX, 1907, pp. 305–310, R. H. MODE gives a thorough account of the Aramaic Papyri recently discovered near Assuan, which contain the records of a Jewish



family living at this place during the reigns of Xerxes, Artaxerxes, and Darius Nothus. In *R. Bibl.* XIV, 1907, pp. 258-271 (fig.), M. J. LAGRANGE describes and discusses these papyri, as published by A. H. Sayce and A. E. Cowley. In *Z. Assyr.* XX, 1907, pp. 130-150, T. NÖLDEKE subjects the published papyri to an elaborate philological and historical investigation.

**BUBASTIS. — Egyptian Plate.** — In the *Journal des Débats*, January 5, 1907, G. MASPERO reports the discovery at Bubastis of a number of vessels of gold and silver, richly chiselled and decorated, bracelets of gold and lapis lazuli with the name of Rameses II, and two gold necklaces set with precious stones. With these objects was found a mass of cheap jewellery of the late Roman or early Arab period. A goldsmith of that time seems to have had in his shop this ancient treasure. (*Chron. Arts*, 1907, pp. 26-27, 30.)

**CAIRO. — Greek Bronzes.** — In *Ath. Mitt.* XXXII, 1907, pp. 71-79 (2 pls.; 2 figs.), F. W. VON BISSING publishes some small bronzes from Cairo in his collection. One is a silvered bronze statuette of Aphrodite, wearing the cestus, and arranging her hair with her right hand. It is apparently of the second or first century B.C. The others are eight small grotesque figures, said to have been found at Naucratis, and perhaps originally part of the decoration of candelabra. They are of about the second century A.D.

**DEIR EL-BAHARI. — Recent Excavations.** — In the London *Times*, April 9, 1907, E. NAVILLE reports on the work of the Egypt Exploration Fund at Deir el-Bahari during the past season. The temple of Mentuhetep, of the eleventh dynasty, was further excavated. Back of a pyramid base rising in a columned hall, an open court with a colonnade was found, and then a hypostyle hall, not yet completely excavated. In the open court, discovered last year, a sloping subterranean passage, 150 m. long, was cleared. It ends in a room, built of large granite blocks, in which is a large alabaster shrine, devoid of inscription or ornament except a cornice and moulding. The shrine was empty, but seems to have been regarded as the abode of the *Ka* of the king, represented by a statue now lost. There are evidences of offerings before it, and a stele at the entrance of the passage refers to the daily provision of food and drink for the cave of Mentuhetep.

**LISHT. — Excavations of the Metropolitan Museum.** — In *B. Metr. Mus.* II, 1907, pp. 61-63 (5 figs.), 113-117 (7 figs.), A. M. LYTHGOE reports on the excavations undertaken by him for the Metropolitan Museum of New York at Lisht, where are the pyramids of Amenemhat I and User-tesen I of the twelfth dynasty. The work has been concentrated on the east front of the former pyramid. After the removal of a layer of remains of the Roman period, the remains of the pyramid temple have been partially uncovered, and also the mastaba of Antef-aker, an important official of the period. Among single discoveries the most important is the "false door" or offering-stele of the temple, which is the only royal stele yet found. The temple altar has also been recovered, and many architectural remains and inscriptions. The temple was evidently reconstructed at a later time, and part of the earlier material was used in the new foundations. The report on the excavation of a contemporary necropolis is to appear later.

**THEBES. — The Tomb of Queen Thyi.** — In *S. Bibl. Arch.* XXIX, 1907, pp. 85-86, E. R. AYRTON gives an account of the discovery by Mr. Davis and himself of the tomb of Queen Thyi, the wife of Amenhotep III.

It is situated in the valley of the tombs of the kings at Thebes in the same hill as the tomb of Ramesses IX. A flight of steps leads to a corridor which opens into a large room with a small side chamber. This room was originally covered with white stucco and left unpainted. Fragments of a large wooden coffin lay on the floor, while on one side was the royal mummy in a case of exquisite workmanship, inlaid with precious stones set in gold. The whole of the woodwork is so fragile that it was impossible to move it, but the contents of the tomb were photographed before any attempt was made to handle them. The doors of the room were covered with gold leaf and decorated like the coffin with scenes of Aten worship. Accounts in the *Nation*, February 14, 1907, and *W. kl. Phil.* March 20, 1907, add that buried with the queen were solid gold plates and jewellery. On her head was the royal gold crown, representing a vulture with a signet ring in each talon. Of special beauty and interest are several portrait busts of the queen in alabaster set with obsidian and lapis lazuli. The mummy had been damaged by water, and fell to pieces when uncovered. The name of her son, the heretic king, Khuenaten, had been everywhere erased from the inscriptions, but otherwise the tomb was not damaged.

**WADY HALFA.**—A Temple of the Eighteenth Dynasty.—In *S. Bibl. Arch.* XXIX, 1907, pp. 39-46 (5 pls.), P. SCOTT-MONCRIEFF describes the excavation for the Soudan government of a temple on the west bank of the Nile opposite the village of Wady Halfa. It was built by Thotmes II and continued by Thotmes III. Ramesses III and Ramesses IX also made additions to it. The position of the stones throws some light upon the disputed question of the relations of the reigns of Thotmes II and Thotmes III. An inscription of Thotmes III is given in transcription and translation.

## BABYLONIA AND ASSYRIA

**ASSYRIOLOGY IN THE YEAR 1904.**—In *J. Asiat.* VIII, 1906, pp. 439-490; IX, 1907, pp. 1-48, C. FOSSEY gives an elaborate survey of the work done in the field of Assyriology during the year 1904, grouping the material under the heads of "exploration and excavation," "Sumerian and Assyrian languages," "literature," "geography," "history," "religion and mythology," "public and private law," "mathematics," "metrology," "archaeology," and "Babylonian influence upon other countries."

**LATEST RESEARCHES IN BABYLONIAN-ASSYRIAN RELIGION.**—In *Arch. Rel.* X, 1907, pp. 104-128, C. BEZOLD records the discoveries bearing on religion that have been made in Babylonia and Assyria in the course of the last three years and the books and treatises on the Babylonian religion which have been published within the same period.

**THE GERMAN EXCAVATIONS.**—The excavations at Babylon have been chiefly along the two brick walls between the south and north castles of Nebuchadnezzar. A Persian building on one of the hills has yielded many fragments of enamel. Below the brick walls has been found the continuation of quay walls of Nabopolassar and of Sargon. At Assur a plan of the northwestern part of the excavations has been prepared. The fortifications have been found well preserved. Private houses containing many tablets have been found, built against the walls, leaving only the gates free. The Gugurri gate has been cleared, and shown by inscriptions

to be the work of Salmanassar II, but altered by the Parthians. The new inscriptions have made it possible to complete in great measure the gap in the list of rulers. (*Berl. Phil. W.* 1907, cols. 319-320, from *Mit. Or. Ges.* No. 32.)

## SYRIA AND PALESTINE

**ANCIENT PALESTINE.** — In *Pal. Ex. Fund*, XXXIX, 1907, pp. 56-63, 152-157, S. A. COOK gathers up the results of the latest archaeological research for the first period of Palestinian history.

**ALEPPO.** — **A Hittite Cuneiform Tablet.** — In *S. Bibl. Arch.* XXIX, 1907, pp. 90-100, A. H. SAYCE describes a cuneiform tablet recently brought from Aleppo. It was written by a Hittite who was acquainted with Assyrian, but a number of words are Hittite and have the same forms as the Yuzzat tablet recently published by Pinches and Sayce. Mixed with Hittite words are many Assyrian words that are provided with Hittite grammatical inflections. Several new deities are mentioned.

**GEZER.** — **Resumption of Excavations.** — In *Pal. Ex. Fund*, XXXIX, 1907, p. 81, announcement is made that a new firman has been granted for the continuation of excavations at Gezer and that work will be begun again at once under the directorship of R. A. S. Macallister.

**JERUSALEM.** — **A New Holy Place.** — In *R. Bibl.* XIV, 1907, pp. 113-123 (4 figs.), M. R. SAVIGNAC discusses a cavern recently shown by the Greek Church in Jerusalem as the "prison of Christ." From a comparison with the description and plans of Clermont-Ganneau in 1873-1874, he shows that it has been extensively modified. Cuttings have been made in the rock and iron rings have been inserted, giving it the semblance of a prison. In reality, he thinks, it is nothing more than an ancient tomb, and every feature that suggests its use as a prison has been recently added.

**A Greek Inscription found near the Church of St. Stephen.** — In *Pal. Ex. Fund*, XXXIX, 1907, pp. 137-139, C. K. SPYRIDONIDIS describes a Greek inscription which seems to indicate the site of the original church of St. Stephen on the supposed place of the saint's martyrdom outside of the Damascus gate in Jerusalem. This inscription is also described by H. VINCENT, *R. Bibl.* XIV, 1907, pp. 276-277.

**PALMYRA.** — **Tesserae.** — In *J.A.O.S.* XXVII, 1907, pp. 397-399 (pl.), H. H. SPOER publishes eight small Palmyrene tesserae bearing each a single name and containing various figures and ornamental devices.

**SCYTHOPOLIS.** — **Present State of the Ruins.** — In *Pal. Ex. Fund*, XXXIX, pp. 100-101, R. A. S. MACALLISTER describes the advantages that Beisan or Scythopolis offers as a place for excavation. At present the tombs are being plundered by the natives and the ruins are rapidly being destroyed.

## ASIA MINOR

**ANATOLIA.** — **Report of a Journey in the Summer of 1906.** — In *Memnon*, I, 1907, pp. 19-40 (32 figs.), E. BRANDENBURG records the results of an archaeological investigation of Anatolia. A large number of prehistoric grottoes were discovered, and many of these contained evidences of having been used for religious purposes. The Hittite remains on Mt. Sipylus known as Niobe, the grave of Tantalus, Sesostris, etc., were revisited and new photographs were taken. An investigation of the remains



leads to the conclusion that Sipylus was a main point of contact between the Hittite and the Mycenaean civilizations.

**APHRODISIAS.**—**Inscriptions.**—In *R. Ét. Gr.* XIX, 1906, pp. 205–298, T. REINACH continues his publication of the inscriptions from Aphrodisias (see *A.J.A.* XI, p. 82). Nos. 82–121 continue the dedications to individuals. No. 84 is metrical. Most of these inscriptions are very fragmentary. III. Monumental Inscriptions (122–137). These record the dedication of columns, or parts of buildings by various donors, many of whom are known from other inscriptions. It is argued that Aphrodisias was not known as Tauropolis, but as Stauropolis in Christian times. IV. Gifts for Religious Purposes (138–142). These deal with large donations by Attalus Adrastus to Aphrodite for a festival hall, the investment of the funds, gifts by others, and the will of Attalus. V. Agonistic Inscriptions (143–148). VI. Sepulchral Inscriptions (149–189). These are chiefly from sarcophagi, and frequently contain long documents, reserving the rights of burial with heavy fines for violators. One sarcophagus bears the name of M. Aur. Glycon, a sculptor. VII. Uncertain Fragments (190–202). VIII. Christian Inscriptions (203–221). These are chiefly sepulchral. No. 203 is a long epitaph, with detailed dates in the reign of Justinian.

**BOGHHAZ-KÖI.**—**Excavations in the Summer of 1906.**—In *Or. Lit.* IX, cols. 621–634, H. WINCKLER describes the excavations made by him at Boghaz-köi, the site of the ancient Hittite capital in Asia Minor. Two trial trenches from the foot and the summit of the mound resulted in the discovery of fragments of 2500 tablets, written partly in Babylonian and partly in cuneiform, in the same language as that found in the so-called Arzawa letters of the Tell el-Amarna collection. In a number of these tablets Arzawa is mentioned as a tributary province, which shows that the theory is inadmissible that Arzawa was the name of the Hittite capital. On the other hand, these tablets show that the ancient name of Boghaz-köi was Hatti, so that it must have been the capital of the Hittite empire. The language of the non-Babylonian tablets, accordingly, which is the same as the language of Arzawa, must be Hittite. How this language is related to the language of the pictorial Hittite hieroglyphs still remains uncertain. The two may be simply different ways of writing the same tongue, or they may be different languages. An inscription in the pictorial hieroglyphs was discovered here on a wall of rock. Many of these tablets belong to the time of the Tell el-Amarna letters and the period immediately succeeding. Some of them are from the time of Rameses II and his contemporary Hattusil, who is the same as Hattusir of the Egyptian inscriptions. All of the names of Hittite kings mentioned by the Egyptians are found here. There is also a cuneiform translation of the treaty between the Hittite and Egyptian kings that is inscribed upon the temple wall at Karnak. The finds are of extraordinary interest, and show that archaeology has still a great deal to learn from Asia Minor.

**CHIRISHLI TEPE.**—**A Primitive Shrine.**—In *Rec. Past*, VI, 1907, pp. 99–102 (3 figs.), G. E. WHITE describes a primitive shrine on the hill, Chirishli Tepe, about 25 miles from Samsoun. The hill is surrounded by three walls, and on the summit are traces of buildings. Near the surface are many terra-cottas, chiefly heads of oxen. Similar figures but in smaller numbers have been found on the neighboring hill of Arab 'Oghlou.



**CYZICUS.**—**New Inscriptions.**—In *J.H.S.* XXVII, 1907, pp. 61–67, F. W. HASLUCK publishes fourteen inscriptions found in the region of Cyzicus in 1906. Dedications to Zeus Brontaeus and to Dionysus occur. An honorary dedication to Pompey the Great, belonging to the time of the passing of the Manilian law, 66 B.C., seems to imply his personal presence at Miletopolis. The inscribed and sculptured epistyle from a shrine of the Tyche of the Miletopolitans has now been recovered in fragments. Other Roman architectural remains exist at the site from which this is supposed to have come, and have evidently been drawn upon for building a mosque in the district. A curious collection of aphorisms, twenty-five in number, beginning *φίλοις βοήθει*, seems epigraphically to date from about 300 B.C. In *Berl. Phil. W.* 1907, cols. 765–768, O. HENSE discusses this inscription, which has been identified by Bücheler with Sosiades' collection of the sayings of the Seven Wise Men (*Stobaeus III*, 1, 173, p. 125, 3 Hense).

**PERGAMON.**—**Progress of the German Excavations.**—At the December (1906) meeting of the Berlin Arch. Soc., A. CONZE reported on the work of the year at Pergamon. The discoveries included the architrave inscription of a temple of Hera Basileia dedicated by Attalus II, some wall paintings similar to those of the first style at Pompeii and others resembling those from Prima Porta, and the grave of a warrior outside of the town in which was a superb golden oak-leaf crown with a figure of Nike. The bridge over the Selinus, leading to the Roman buildings, is found to have been originally a Greek structure dating from the kingly period. The city water supply has been traced back to the sources of the Caicus. The ancient highroad from Pergamon to the valley of the Hermus is found to lie on the route still followed by camels, at least in the summer. (*Arch. Anz.* 1906, cols. 326–328.)

**SAMOS.**—**Hybla.**—In *Ath. Mitt.* XXXI, 1906, pp. 415–420, 568 (fig.), R. JACOBSTHAL publishes a sepulchral inscription from Samos, *Ἡγησαγόρη | Ὑβλησιό(ν)*. The name Hyblesios is not rare on Samos. It seems to show that Hybla, the seat of an oracle of Apollo (*Athen. XV*, 672 a), was on the island of Samos.

## GREECE

**THE WORK OF THE GREEK ARCHAEOLOGICAL SOCIETY.**—The *Πρακτικά* for 1905 (Athens, 1906) contain reports of the work of the Greek Archaeological Society for that year. P. KAVVADIAS furnishes

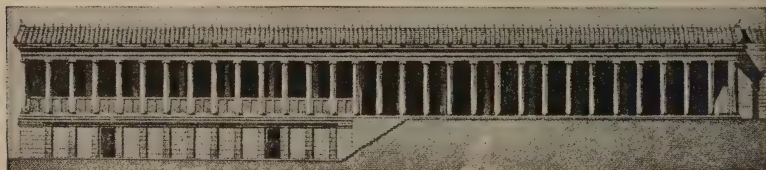


FIGURE 2.—THE ABATON AT EPIDAUROS.

a general report (pp. 13–27) of the work, from which it appears that the reerection of the temple at **Bassae** has been nearly completed; a museum, chiefly for inscriptions, has been opened at **Thebes**; at **Epidauros** the new

museum is expected to be chiefly architectural and epigraphic; small excavations have been conducted by B. Leonardos at the Amphitheatre at **Oropus**; at **Volo**, K. Kourouniotes has excavated a beehive tomb containing about twenty bodies, as well as Mycenaean pottery and gold ornaments. The same writer gives (pp. 44-89; 6 pls.; 22 figs.) a detailed report of his discoveries at Epidaurus, already reported in *A.J.A.* XI, p. 92. The sacred spring and the early building identified with the great altar are fully described, but the most space is given to the description and reconstruction (Fig. 2) of the later Abaton, a stoa 4.30 m. to the north of the temple, 70.92 m. long and 9.42 m. broad. At the eastern end was a sacred well. The stoa, on the level of the temple, seems to have been built in the fourth century B.C., and later, probably in Roman times, the two-storied extension was constructed.

**ATHENS.**—**A Hoplitodromos on a Lead Token.**—In *J. Int. Arch. Num.* IX, 1906, pp. 55-60 (2 figs.), ANNA E. APOSTOLAKI publishes a lead token (σύμβολον) recently found in Athens, on which is represented a hoplitodromos running to the right. Another token in the Numismatic Museum at Athens shows a young warrior running, but it is not clear that he is a racer. Both works are of the late fifth or early fourth century B.C.

**Inscriptions from the Acropolis.**—In *Ἑφ. Ἀρχ.* 1906, pp. 189-196, (fig.), K. ROMAIOS publishes four inscriptions from a pile of rubbish on the north side of the Acropolis: a signature of the well-known sculptor of the second century B.C., [Εὐχέρ Εὐβουλί] δου Κρωπίδης; an agonistic inscription of about 30 B.C.; an inscription on the base of a statue of a priestess of Demeter and Kore, of the third century B.C.; and a καλός-name on a roof tile, [Κ]αμόστος (or [Σ]αμόστος) καλός.

**The Wall of Themistocles.**—In *Ath. Mitt.* XXXII, 1907, pp. 123-160 (4 pls.; 16 figs.), F. NOACK begins the account of his excavations near the Dipylon (see *A.J.A.* XI, p. 87). The wall by the inscribed boundary stone was found to be later than the Themistoclean wall, which was only found near the old course of the Eridanus (see Fig. 3). Its foundations were on a lower level than had previously been cleared, and traces of three later walls were above it. The building of this wall had led to the construction of restraining walls for the Eridanus, and of a gate (I). Later the level of the road was raised and a new gate (II) built. To this period belongs the polygonal wall (S'S.) previously ascribed to Themistocles. The Dipylon belongs to the third period. All attempts to trace the course of the Themistoclean wall beyond the bank of the Eridanus have proved unsuccessful. The article describes in great detail the complex of walls and the evidence as to their order and purpose.

**CRETE.**—**Excavations in 1906.**—In *Ausonia*, I, 1906, pp. 109-120 (10 figs.), L. PERNIER describes the excavations in Crete in 1906. At **Palaikastro**, R. M. Dawkins discovered a natural cave containing many fragments of vases and three larnakes. The vases seem to belong to a period of transition between Late Minoan II and III. At **Vasiliki**, R. B. Seager (see *A.J.A.* X, p. 344) has excavated a series of small houses of the Early Minoan or Cycladic period, with many specimens of the distinctive local pottery, and two rock-hewn Mycenaean tombs with larnax burials and many Mycenaean vases. On the deserted island of **Pseiras** in the gulf of Mirabello the same excavator has discovered a Mycenaean village, and

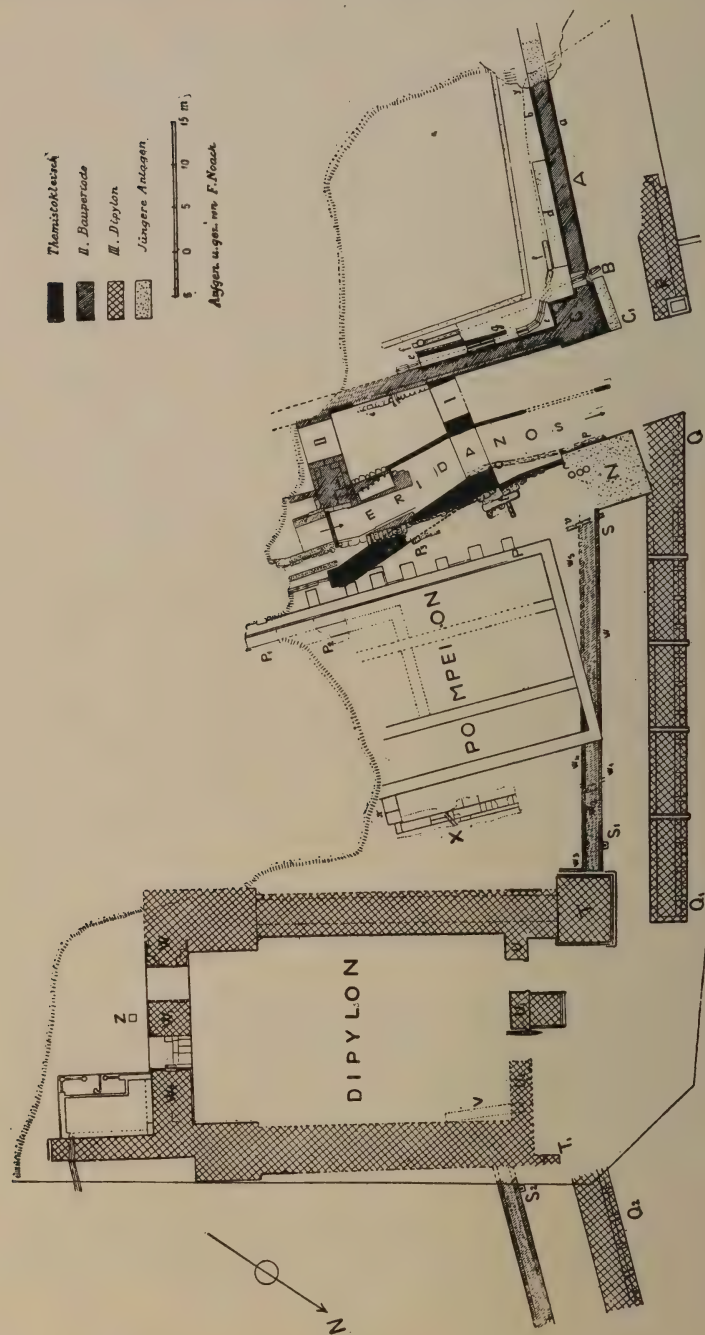


FIGURE 3. — THE DIPYLON AND THE WALL OF THEMISTOCLES.



many fine examples of the best style of Mycenaean pottery. S. Xanthoudides has worked near **Koumаса**, where he has completed the excavation of four tholos-tombs of the Early Minoan period. Before the door is always a square vestibule, and near is an open place in which were found charred human bones and charcoal. The dead seem to have been partially burned before burial. There were also some carefully paved circular areas, which are believed to be for funeral ceremonies. Near by has been found a settlement of the same period, near the centre of which is a carefully built shrine of several rooms. In it were found a table for libations and four aniconic clay idols. At another point in this region two more *tholoi* have been cleared which were in use even in the Mycenaean period. Not far from Kandila Mr. Xanthoudides found another *tholos* of the same period, containing a layer of partially burned human bones, about half a metre thick. Part of the pottery showed the beginnings of polychrome decoration. The article also describes in detail the Italian work at Phaestus and Prinia, already reported briefly in *A.J.A.* XI, p. 90.

**The Prehistoric House at Sitia.**—In 'Εφ. 'Αρχ. 1906, pp. 117–156 (5 pls.; 8 figs.), S. A. XANTHOUDIDES describes in detail the house (Fig. 4) excavated by him near Sitia, Crete (*A.J.A.* XI, p. 90). It occupies like a small fortress the carefully levelled summit of a hill. It is probable that an upper story was accessible by ladders, and that the closed room (13) was entered from above. The objects found in it indicate a date at the end of the Early or the beginning of the Middle Minoan period.

**A Bronze Mitra.**—In *Ath. Mitt.* XXXI, 1906, pp. 373–391 (pl.; figs.), F. POULSEN publishes a bronze *mitra* now in the Museum

of Candia. Two men in the centre hold a crown over a *tropaion*, consisting of a palm tree upon which is a cuirass. Behind them are two other men. Six unpublished *mitrae* found at Axos by the Italians are closely related to this work. All are Cretan products of the seventh century B.C., showing in technique Phoenician influence, but in style purely national. Crete, like Byzantium in the Middle Ages, handed down the traditions of an earlier art, while the new Hellenic art developed in Ionia.

**DELOS.**—**Excavations in 1904.**—In *B.C.H.* XXX, 1906, pp. 483–672, is a detailed account of the results of the excavations at Delos, conducted by the French School at Athens at the expense of the Duc de Loubat (see *A.J.A.* IX, p. 353). The excavations in the quarter by the theatre are described (pp. 485–606; 3 pls.; 52 figs.) by J. CHAMOUARD. The most important discovery was a large house (House of Dionysus) near the middle of the street running from the sanctuary toward the theatre. This house is described in detail. The walls are of granite and schist, the door frames of marble. There are no windows on the outside. In one room was a well-preserved stone stairway, and, judging from the fragments found

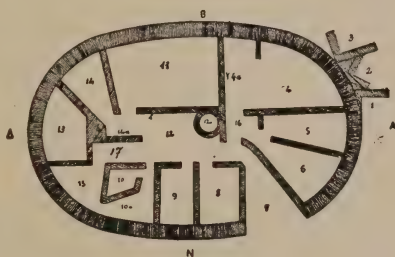


FIGURE 4.—HOUSE AT SITIA.



in the débris, the upper story had mosaic floors and other decorations. On the lower floor the stuccoed walls imitated incrustation. In the impluvium is a very fine mosaic representing Dionysus riding on a tiger. On the walls are graffiti, chiefly drawings of ships. Among the objects found were marble statuettes of Poseidon and Cybele, a relief representing an omphalos surrounded by a serpent, and some remains of furniture. The street of the theatre (Fig. 5) was paved with irregular blocks of schist, beneath which was a sewer. In general only the rooms bordering on the street were



FIGURE 5. — STREET OF THE THEATRE AT DELOS.

cleared, and it has been found that many of these were shops, in some cases with a room behind. Numerous wells were also found. The buildings bordering the street are described in great detail, and there is an inventory of the objects found. W. DEONNA adds a note (pp. 607-609) on a small apotropaic relief, which was found in a shop. A group in marble representing Aphrodite assisted by Eros defending herself against Pan, found in the building of the Poseidoniastae of Berytus, is discussed (pp. 610-631; 4 pls.; 3 figs.) by M. BULARD. It was dedicated by a certain Dionysius of Berytus to the *θεοὶ πάντριοι*. It is probably a work of the second half of the second century B.C., not based on any literary tradition. Such a group seems to be the origin of the numerous statuettes of Aphrodite holding a sandal in her raised right hand. The excavations in the mercantile quarter are reported (pp. 632-664; pl.; 8 figs.) by A. JARDÉ, who describes the streets, quays, and some of the warehouses in detail. Finally part of the inscriptions are published (pp. 665-672) by L. BIZARD. Eleven honorary decrees are given, two of which are votes of the league of the islands, the others of the senate and people of Delos.

**Progress of the French Excavations.**—At Delos during 1906 the

French excavated the large north portico of the sanctuary, which seems to have been erected by Antigonos Gonatas. Near by were found a Mycenaean tomb and a mass of pottery containing all known archaic varieties. Two new blocks of houses were cleared in the quarter by the theatre. An inscription fixes the building of this quarter in the middle of the second century B.C. Many interesting statues, including the Muse Polyhymnia, were found in these houses. South of the sanctuary was discovered a circular monument dedicated to the hero archagetes of an Athenian family. On a rocky terrace in this neighborhood stood five colossal lions of Naxian marble, valuable examples of archaic island sculpture of the seventh or sixth century. Among the inscriptions is one giving a list of the priests under the second period of Athenian rule. Many deposits of coins have been found. (*C. R. Acad. Insc.* 1906, p. 546; summary of a report by M. HOLLEAUX.) At a meeting at the French School in Athens, Mr. Leroux described the marble lions and showed that one of the four lions at the Arsenal of Venice came from Delos. (*Chron. Arts*, 1907, p. 74.)

**Two Hellenistic Potters.** — The excavations at Delos have yielded a number of lamps from the potteries of Asclepiades and Ariston. Both names also appear on Greek vases decorated with reliefs. A comparison of the lamps and vases show that they come from the same potteries, and that Ariston is the younger potter. He seems to have had his factory at Delos. (*W. DEONNA, R. Ét. Gr.* XX, 1907, pp. 1-9.)

**EPIRUS. — An Inscription from Photice.** — In *B.C.H.* XXXI, 1907, pp. 38-45, H. GRÉGOIRE publishes the first Greek inscription from Limboni, the ancient Photice. It is of the late third or early fourth century A.D., and records the *cursus honorum* of Aelius Aelianus, who is honored by the *συνέδριον Φωτικησίων*.

**LEUCAS. — The Excavations of 1906.** — In a third "Letter," dated in March, 1907 (19 pp.), W. DÖRPFELD reports in some detail the excavations at Leucas in 1906 (see *A.J.A.* XI, p. 93). The settlement in the plain of Nidri is 2 km. long. Its pottery closely resembles the dark Villanova and the Hallstatt ware. The same pottery appears below the Heraeum at Olympia. The search for the royal palace was unsuccessful, unless a large wall found at the end of the season proves to belong to this building. The caves in the neighborhood also yielded monochrome and a few Mycenaean potsherds. In the cave Choirospilia, identified with the home of Eumaeus, a large quantity of prehistoric objects was found, for the most part earlier than those from Nidri. Near the cloister of St. John Rodakis the foundations of a large Doric temple were discovered. Excavations were also carried on in grottoes on the bay of Sybota, the Homeric harbor of Phorkys. The letter also describes discoveries of ancient remains at various points in the neighborhood, and discusses briefly some of the recent literature on the Ithaca-Leucas question.

**LOCRI. — Manumission Inscriptions.** — In *Ath. Mitt.* XXXII, 1907, pp. 1-70 (2 pls.; 2 figs.), E. NACHMANSON publishes with a full discussion the Greek manumission inscriptions from the sanctuary of Asclepius ἐν Κροννοῖς not far from Naupactus. Nine inscriptions are published *I.G.* IX, i, 379-387. These and sixteen others, all on a column and anta, are published from Nachmanson's copies, and nine others are added from a Russian article by Nikitsky. The texts throw light on the Aetolian calendar,

and on the relation of Naupactus to the Aetolian League. The dates seem to lie between 170 and 143 B.C.

**LOCRIS AND PHOCIS. — Recent Excavations.** — In *Ath. Mitt.* XXXI, 1906, pp. 392-404, G. SOTIRIADIS describes briefly his recent excavations in the western part of Ozolian Locris, and in Phocis. In Locris he excavated near a fortified summit not far from Soule, which he identifies with Oeneum. Shaft and chamber graves of classical times were found. The former always contained a small silver coin. In the neighborhood a Mycenaean grave has been found by the natives. The results here are of importance for the interpretation of Thuc. III, 96 ff. In Phocis two more prehistoric settlements near **Elatea** (see *A.J.A.* X, p. 103) were excavated. A considerable quantity of primitive pottery of various types was found, but the problems connected with these pre-Mycenaean settlements are still unsolved. A pre-Mycenaean grave, containing fragments of early Kamares ware, was excavated near **Drachmani**.

**PELOPONNESUS. — German Excavations in 1907.** — In *Ath. Mitt.* XXXII, 1907, pp. i-xvi (map), W. DÖRPFELD gives a summary account of excavations undertaken in the spring of 1907 by the German Archaeological Institute at Athens. At **Tiryns** remains of an earlier palace were found, including a well-preserved gate beneath the later propylaea. Two periods of construction were found in the fortifications. Below the palace were found walls and early graves. Similar results were obtained by shafts on the middle terrace. On the lower terrace a gate was cleared and much Mycenaean pottery found. Outside the upper terrace a large deposit of post-Mycenaean terra-cottas was found, and between the hill and the railway station the necropolis was discovered. At **Olympia** further excavations in the Pelopium and the Heraeum showed the same strata already recognized (see *A.J.A.* XI, p. 93). In the Heraeum the discoveries indicated that the temple was built over an earlier altar. Most important was the discovery near **Zacharo** in Triphylia of the remains of three large beehive tombs and near by an ancient fortress. The pottery was partly the monochrome Leucadian ware, but Mycenaean vases and many small objects of amber, gold, bronze, and ivory were found in the only tomb excavated. Dörpfeld argues that the place is probably the site of the Homeric Pylus, and that the finds confirm the theory that the monochrome ware is the native Achaean pottery. All these excavations are to be continued.

**SPARTA. — Excavations of the British School.** — The site of the temple of Athena Chalkioikos at Sparta has been discovered by the British School. The identification is proved by three roof tiles stamped Ἀθ[η]νας [Χα]λκιοίκου, and confirmed by the discovery of bronze nails and fragments of bronze plates. Ten bronze statuettes have been found, of which the finest is a fifth century representation of a trumpeter, 13 cm. high. There are also eight bronze bells with votive inscriptions to Athena, and two archaic inscriptions, one containing fifty-two lines referring to athletic victories. Excavations were continued on the site of the Agora and of the temple of Artemis Orthia. About half the circuit of the town wall has also been traced. North of Sparta a Heroum has been unearthed, containing about ten thousand small vases, but little else of importance. (F. H. MARSHALL, *Cl. R.* XXI, 1907, p. 126; *London Times*, April 10 and 29, 1907.)

**SYRUS. — Pre-Mycenaean Tombs.** — At Syrus, K. Stephanos has



excavated about fifty tombs, which, from the quantity of bronze, he attributes to the Amorgan period of the pre-Mycenaean civilization. The bodies were lying on one side with the knees drawn up. (*Ausonia*, I, 1906, p. 109.)

**TENOS.** — **Excavation of the Temple of Poseidon.** — The temple of Poseidon at Tenos and the surrounding precinct have been excavated by the Belgian, P. Graindor. He has found a stoa, an exedra, remains of sculpture, and many inscriptions, one of which contains the names of several early artists. A large block contains a sundial and also the direction of the wind, the course of the sun, and the seasons. An inscription states that it was modelled after the work of Andronicus Cyrrhestes, who it now appears was a native of Macedonia, and an interpreter of the works of Aratus. (*Nation*, February 14, 1907, from *Musée Belge*.)

**VATHY.** — **An Inscription.** — Near Vathy (northeast of Tanagra) has been found the inscription Εὐκλίδας· οὗτον ἔθαψαν τὸ συνθηότῃ τὴν Ἀρυστ[ι]αστὴν καὶ Ἀφροδισιαστ[ῆ] καὶ τὴν φατραρίτῃ. The dialect is the usual Boeotian of the third and second centuries B.C. Interesting is the evidence for Ariste as a goddess. She was previously known at Athens and Metapontum. (E. HERKENRATH, *Ath. Mitt.* XXXI, 1906, pp. 434-436.)

**VOLO.** — **Excavation of a Beehive Tomb.** — In Ἐφ. Ἀρχ. 1906, pp. 211-240 (4 pls.; 15 figs.), K. KOUROUNIOTES describes a beehive tomb in

Volo which he excavated in 1905. It is of the same period and type as the tomb at Menidi. It was built in a hole excavated in level ground, its upper half, which projected, having been covered with a mound of earth. The twenty skeletons found on its floor had no separate burial compartments. The offerings included many pieces of jewellery and ornaments of gold, a few bits of ivory, bronze, and silver, a piece of iron 0.02 m. square, vase fragments, and a few whole specimens of Mycenaean and pre-Mycenaean ware. Most interesting of all was a low relief in gold (Fig. 6) representing a house front of two stories with a large central door and acroteria, the first representation of a Mycenaean house found outside of Crete.

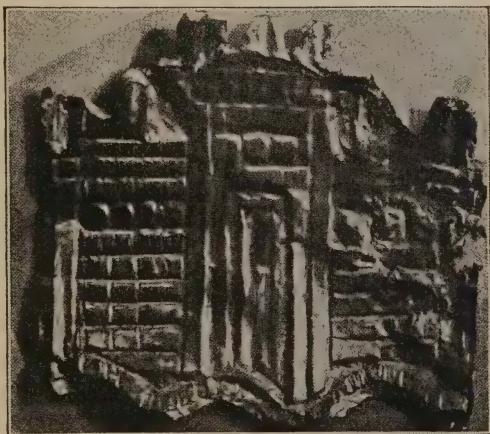


FIGURE 6. — GOLD RELIEF FROM VOLO.

## ITALY

**A NEW ARCHAEOLOGICAL SOCIETY.** — A new archaeological society, the *Società Italiana di Archeologia e di Storia dell' Arte*, was formed on January 29, 1906, with its headquarters in Rome. The president is Professor D. Comparetti, and the secretary, Professor L. Mariani. The



society has published the first volume of its periodical, entitled *Ausonia*, containing twelve articles, reports on recent discoveries, summaries of periodicals, reviews, and notes. Summaries of the articles and reports will appear elsewhere in the JOURNAL. (*Ausonia, Rivista della Società Italiana di Archeologia e Storia dell' Arte*, I, 1906. Rome, 1907, E. Loescher & Co. Pp. xiii, 203; 4 pls.; figs. 4to.)

**ANTIUM.** — **Purchase of a Statue.** — The Italian Government has bought for 450,000 L. the statue of a maiden, found at Antium in 1878, and kept by the Aldobrandini family in their villa at Porto d' Anzio. It has been discussed by Altmann (see *A.J.A.* VIII, p. 304) and others. (*Chron. Arts*, 1907, p. 174.) See also Brunn-Bruckmann, *Denkmäler*, II, 583, 584; Reinach, *Répertoire*, III, 193, 6.

**AQUILA.** — **A Sacred Treasure.** — Near Aquila about two hundred coins were found in April, 1906. Most of them were scattered. A few are published by G. Pansa, *B. Com. Roma*, XXXVI, 1906, pp. 224-234 (pl., fig.). Among them are didrachms of Naples of the period preceding the First Punic War. Of unique interest among the Roman *asses sextantarii* is one with the inscription, DIOVIS STIPE, showing that the treasure consisted of offerings to Jupiter. Pansa holds that the legend was impressed by the priests upon the coins to render them useless for circulation, and in this view he is supported by Serafini.

**CAPENA.** — **Excavations of Tombs.** — In *Mon. Ant.* XVI, cols. 277-490 (3 pls.; 81 figs.), R. PARIBENI describes excavations conducted in 1904 and 1906 in the territory of the ancient Capena, near the hill of Civitucola, identified by some with Capena, by others with Lucus Feroniae. He describes in great detail the necropolis of the Contrada di S. Martino (tombs 1-70), then that of Monte Cornazzano (71-103), and then earlier excavations at Civitucola. Another chapter examines all this material chronologically. Nothing found has determined the ancient name. The early tombs at Civitucola are of the Villanova type, without trace of Greek influence. A later group, chiefly of the seventh century, contains Greek vases, and native vases and bronzes showing Greek and Phoenician influence. A third necropolis was in use from the fifth to the second centuries, though there is little from the early part of this period. In general the finds show closer connections with the Sabines and Umbrians than with the Faliscans or Etruscans. The excavations at Monte Cornazzano are briefly reported *Not. Scav.* 1906, pp. 178-179.

**CASTEL PORZIANO.** — **A Replica of the Discobolus and Other Antiquities.** — In *Mon. Ant.* XVI, cols. 241-274 (3 pls.; 10 figs.), R. LANCIANI describes in some detail the results of excavations on the royal estate at Castel Porziano and in the neighborhood. At Castel Porziano on the coast near the ancient Via Severiana was found a villa built about 142 A.D. on the site of a villa of the Augustan age. It was not large, but admirably planned, and throws much light on the Roman summer dwellings. In the adjoining garden were found the fragments of a fine replica of Myron's Discobolus. The article gives an account of the discovery of the other replicas of this statue, and of earlier excavations in this region. At Capocotta on the Via Lavinata, recent excavations have shown the presence of a settlement, and yielded some inscriptions, of which the most important is a fragmentary record of the action of the local community of Jews, who bestowed

upon a Gerusiarch a small plot of ground for a family tomb. In *Not. Scav.* 1906, pp. 403-415 (pl.; 3 figs.), G. E. Rizzo describes briefly the Discobolus, and E. GHILLANZONI the brick stamps and other inscriptions. His restoration of the Jewish inscription differs in details from Lanciani's. The objects found have been presented by the king to the National Museum in Rome, where the Discobolus has been restored (Fig. 7). The statue is fully described in *Boll. Arte*, I, 1907, i, pp. 3-14 (3 pls.; 7 figs.), by G. E. Rizzo, who thinks that in fidelity to the original and in execution this seems to be the best copy of Myron's work.

**CERVETRI. — Examination of the Regolini-Galassi Tomb. —**

In *Not. Scav.* 1906, pp. 331-333, G. PINZA reports the results of a new excavation in the Regolini-Galassi tomb at Cervetri. The plans of Canina were corrected in several particulars. Some fragments of bronze, iron, and vases were found. Among the latter are six proto-Corinthian *scyphi*, and possibly remains of a Rhodian and a Corinthian vase. A neighboring tomb yielded little of importance. See also *Ausonia*, I, 1906, pp. 121-122, where the new results are given, and it is added that all the objects found have been secured for the Museo Gregoriano in the Vatican.

**COMO. — Additions to the Museo Civico. —** The Museo Civico at Como has received by bequest the antiquities collected by A. Garovaglio. The larger part of the collection consists of Roman and pre-Roman antiquities from Lombardy, but there are bronzes, vases, and glass from Etruria and Greece, as well as objects from Egypt, Assyria, and Babylon. (*Ausonia*, I, 1906, pp. 200-201.)

**ESTE. — Discovery of Roman Remains. —** At Este in 1905 there were discovered beneath the *Teatro sociale* the remains of a Roman building with a mosaic pavement supported on a series of low arches to protect it from moisture. In the *Giardino Pellesina* a Roman street, walls, pavements, and fragments of vases and other objects have been found, including a small plate of bone, which, from the scale marked on one edge, seems part of a Roman rule. (A. PROSDOCIMI, *Not. Scav.* 1906, pp. 171-175; fig.)

**NAPLES. — The Greek City Wall. —** In *Not. Scav.* 1906, pp. 448-465

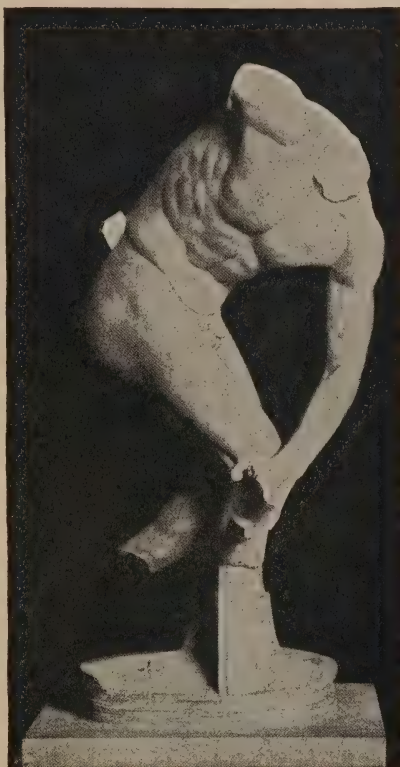


FIGURE 7. — DISCOBOLUS FROM CASTEL PORZIANO.

(2 plans; 16 figs.), E. GÀBRICI describes in detail the discovery of the remains of the old Greek city wall of Naples at the corner of the Via Forcella and the Vico Egiziaca (see *A.J.A.* X, p. 350). The discussion of the historical and topographical questions will appear later.

**OSTIA.**—**Terra-cotta Moulds.**—In *Not. Scav.* 1906, pp. 357–373 (20 figs.), A. PASQUI describes in detail the moulds recently found at Ostia (*A.J.A.* XI, p. 98). In a shop, forming part of a small house, were thirty-five large jars, in which were found about four hundred double moulds. There is no record of a similar discovery elsewhere, but in the *Magazzino archaeologico comunale* at Rome are two fragments which seem to belong to similar moulds. The large moulds are thin, and the smaller moulds thick, so that the cakes pressed in them would all have about the same weight, and experiment shows that this weight was about a Roman pound. In the house were also found many jugs, all holding the same quantity. Near the house was a *pistrinum*.

**POMPEII.**—**Progress of the Excavations.**—In *Not. Scav.* III, 1906, A. SOGLIANO continues his account of the excavations at Pompeii from December, 1902, to March, 1905 (see *A.J.A.* XI, p. 98). They were confined to Reg. VI, Ins. XVI, south of the Porta Vesuviana. Between the gate and the Insula is an open square. The Via Stabiana was cleared along the east of the Insula, and is now open its entire length. Its width varies decidedly. The trapezoidal shape of Ins. XIV and XVI shows that the *piano regolatore* of the Etruscans was based upon the preservation of the main streets of the older town. Some inscriptions and small objects were found during the excavation of the street (pp. 148–161; 8 figs.). The side street bounding Ins. XVI on the west has been cleared. It was much worn by traffic. A number of inscriptions and some small objects were found (pp. 318–323; 2 figs.). Excavation of the Insula began at the south, and continued along the Via Stabiana. On the southern street was a small house and *thermopolium*; on the southeast corner a *fullonica*; on the Via Stabiana two small houses, one of which is scarcely more than a side entrance to the large house, No. 7 (pp. 345–351; 2 figs.). This house, called that of the *Amorini dorati*, has been fully excavated, but only the entrance, *atrium*, and *tablinum* are described. In a room opening from the atrium were found bronze vases inlaid with silver and a herm of Parian marble, with yellow hair adorned with a red band. Among the paintings is a mutilated replica of the unexplained picture, Sogliano, No. 627, with the name Phoenix beneath one of the standing figures (pp. 374–383; 6 figs.).

**RAVENNA.**—**A Greco-Roman Sarcophagus.**—In *Boll. Arte*, I, 1907, iv, pp. 1–9 (2 pls.; 5 figs.), P. AMADUCCI publishes a Greco-Roman sarcophagus of the late third or early fourth century, recently found in S. Vitore at Ravenna. On one side is a seated woman (inscription, *Memphi*); on the other, apparently the same woman in a doctor's office (inscription, *Memphi Glegori*). On the front, flanking the funerary inscription, are on the right a seated figure reading from a scroll; on the left a similar figure playing on a stringed instrument. Above each figure is a Greek inscription in Roman characters. The Latin inscription on the front, repeated on the back, shows that the sarcophagus was the grave of Sosia Juliana and Tetratia Isiade, daughter and wife of C. Sosius Julianus. The meaning of the scenes and inscriptions is briefly discussed.



**ROME.—The Necropolis in the Forum.**—In *Not. Scav.* 1906, pp. 253–294 (38 figs.), G. BONI publishes his sixth report on the excavation of the necropolis (see *A.J.A.* XI, p. 99). He describes with great care a trench tomb (B) containing a burial, and three pit tombs (V, X, Y) containing cremations. The vases were of the types found in the other graves. Tomb Y contained a hut urn, and a stand for coals or incense (*acerra*). The human remains are described by Professor TEDESCHI of Padua.

**Discoveries on the Palatine.**—In an attempt to ascertain the position of the entrance to the early fortification on the Palatine, a circular ditch was found similar to one close to the Forum. It is believed to be a tomb, belonging to the time of the earliest settlement on the Palatine (*London Times*, April 22, 1907). Under walls long considered as belonging to *Roma quadrata* D. Vaglieri has discovered tombs like those in the Forum. In one was a vase which can scarcely be earlier than the end of the fifth century. This seems favorable to the view that until after the Gallic invasion only the Capitol was fortified. (*Chron. Arts*, 1907, p. 174.)

**The Sacred Grove of the Nymph Furrina.**—In July, 1906, workmen in the Villa Sciarra on the Janiculum discovered fragments of architecture, sculptures, and inscriptions in a semicircular hollow. These discoveries, first communicated to W. St. Clair Baddeley, are published by P. GAUCKLER in *C. R. Acad. Insc.* 1907, pp. 135–159 (2 figs.). The inscriptions are chiefly dedications to Syrian gods, including *Adadus*, *Jupiter Malecibrudis* (hitherto unknown), and others. A richly carved altar was erected by Artemis of Cyprus to Zeus Ceraunius and the *Nymphae Furrinae*. This then was originally the grove of the old Roman nymph Furrina, later identified with the Furies and pluralized. In the second century A.D. it became the sanctuary of many foreign gods. Two Greek pentameters show that a certain Gaionas built a fountain to supply water for the sacred rites. Partial reports are given by W. St. CLAIR BADDELEY, *London Times*, March 15, 1907, and *Athen.* April 6, 1907, and by G. GATTI, *Not. Scav.* 1906, pp. 248 and 433.

**A New Statue of a Daughter of Niobe.**—In *B. Com. Rom.* XXXIV, 1906, pp. 157–185 (3 pls.; fig.), R. LANCIANI discusses the Niobid group of the Gardens of Sallust, where was found, June 13, 1906, a perfectly preserved statue in Greek marble of one of the daughters of Niobe (Fig. 8). The



FIGURE 8.—STATUE OF DAUGHTER OF NIOBE.



statue had been carefully concealed in an underground gallery at the southeast of the Nymphaeum (Piazza Sallustiana), close to the northern angle of the Servian Wall. Lanciani's article deals chiefly with the history of excavations in the Gardens of Sallust, and the previous evidence for the existence of this group. In *Not. Scav.* 1906, pp. 434-436 (4 figs.), G. E. Rizzo discusses the new statue, concluding that it probably belongs with the Niobids in Copenhagen (*A.J.A.* V, p. 232; VIII, p. 474), but that it is not a Greek original of the fifth century, but the work of an eclectic sculptor of about the first century B.C., who affects archaistic traits. Much in the treatment suggests the so-called Venus of the Esquiline. The statue is also published in *C. R. Acad. Insc.* 1907, pp. 104-113 (pl.), by P. GAUCKLER, who tentatively suggests that it is the work of a Hellenistic sculptor in Asia Minor, and recalls the group brought from Syria by C. Sosius (Plin. *H.N.* 36. 5. 28). The figure has no connection with the Florentine group. In *Allg. Ztg.* December 12, 1906 (Beilage) A. FURTWÄNGLER points out the value of this figure and its connection with the Copenhagen statues.

**The Via Triumphalis and Sarcophagi.**—A short distance north of the Vatican Palace a piece of the Via Triumphalis has been found in an excellent state of preservation. Near the same spot a large marble sarcophagus of the fourth century has been discovered. The decoration of the front is extraordinary in the attempt to adapt to this purpose the grandiose arabesques of a temple frieze. The inscription on another sarcophagus shows that the senate still had its *scribae* in the fourth century. Tombs and inscriptions of older date have also been found by the Via Triumphalis. (G. GATTI, *B. Com. Rom.* XXXVI, 1906, pp. 321-326; 2 pls.; *Not. Scav.* 1906, pp. 300-304; 3 figs.) Another section of the Via Triumphalis has been found on the Via Famagosta. Near the place where the sarcophagi were found are remains of columbaria with inscriptions of the family Socconia. (G. GATTI, *Not. Scav.* 1906, pp. 336-338.)

**Excavations on the Via Appia.**—In *Not. Scav.* 1906, pp. 338-344 (plan), G. PINZA describes excavations on the Via Appia five miles from the Porta Capena at the *ustrinum* or "Grave of the Horatii." To the north were found walls of buildings, which probably belonged to a posting station, and remains of two early tombs, to avoid which the road makes a curve. Probably these are the traditional tombs of the brothers. The so-called *ustrinum* occupied an earlier enclosure, possibly a station for the Ambivaria. Here, too, was the *sacer campus Horatiorum*, and apparently a *Fossa Cluilia*.

**Minor Discoveries.**—In *Not. Scav.* 1906, Nos. 4-12, G. GATTI and D. VAGLIERI record a number of minor discoveries at various points in Rome. For the most part these consist of foundations, fragments of sculpture and architecture, lead pipes, bricks, and fragmentary inscriptions. On the Via Quirinale, near the Villa Colonna and the former convent of S. Silvestro, many ancient remains have come to light, the most important of which is a relief representing a country scene. On the left Pan is seated in a cave; at the right is an *aedicula* containing a statue of Diana as huntress with a garlanded altar in front; in the foreground is a herd of cattle and sheep with dogs (pp. 245-247; fig.; see also pp. 180, 356). Near S. Croce in Gerusalemme have been found the upper part of a sarcophagus, with traces of two busts in a medallion, and an inscription giving the exact

age of *Cassia Pisonis*, who died September 16, 346 A.D. (pp. 334-335; fig.), and also several inscriptions, including part of a list of Roman nobles of the beginning of the fourth century A.D., each of whom had subscribed 400,000 sesterces for some unknown purpose (pp. 430-431). Building operations on the Via Flaminia, Via Salaria, and Via Nomentana have led to the discovery of columbaria and tombs yielding a number of inscriptions (pp. 143-148 (fig.), 181-182, 211-213, 249-252, 299-300, 335-336, 356-357, 431-433). On the Via Labicana by Tor Pignattura have been found sixteen new inscriptions from the cemetery of the *equites singulares* (G. TOMASSETTI, pp. 208-211). On the Via S. Martino ai Monti has been found a deep well of the republican period, lined in the lower part with rings of tufa formed by joining four blocks, and in the upper with *opus reticulatum* (A. VALLE, pp. 333-334).

**SARDINIA. — Minor Discoveries.**—In *Not. Scav.* 1906, A. TARAMELLI reports discoveries at several places in Sardinia. Near **Assemini** are the remains of a Roman villa, much damaged by the peasants, though part of a bath is traceable (pp. 200-202). Near **Cagliari**, a tomb has been found containing five vases of the eneolithic period, with no trace of Phoenician or Punic influence (pp. 162-167; 4 figs.). At **Zeppara** is an inscription of 62 A.D., apparently referring to the erection of a public building at the expense of certain Sardinians, whose names are hard to parallel in Roman inscriptions (pp. 198-200; fig.).

**SICILY. — SYRACUSE. — Acquisitions of the Archaeological Museum.**—In *Boll. Arte*, I, 1907, iii, pp. 7-13 (12 figs.), P. ORSI records the more important additions to the Archaeological Museum at Syracuse. Among the terra-cottas is an equestrian figure of the early fifth century which was probably part of an acroterion, a flying Nike of the later fifth century, and a curious *xoanon*; the two latter are unique among Sicilian terra-cottas. Of the vases the most important is a black-figured cylix, with youths on foot and on horseback, and a sphinx to whom clings a man in the position of Odysseus escaping from the cave of Polyphemus. Some bronzes, jewellery, glass, coins, and gems are briefly noticed, as well as two pieces of Sicilian majolica, and a German painting of the fifteenth century.

**TIVOLI. — Survey of the Villa Hadriana.**—In *Not. Scav.* 1906, pp. 313-317 (4 plans), V. REINA describes the careful survey of the Villa Hadriana at Tivoli by students of the Engineering School at Rome, giving the position of the base line, and the methods and formulae employed in the triangulation and levelling.

**MINOR DISCOVERIES.**—Among the minor discoveries reported in *Not. Scav.* 1906, Nos. 4-12, are the following: At **Arquà Petrarca**, relics of the neolithic age, including rude pottery and stone weapons (A. ALFONSI, pp. 353-355). At **Canova di Puglia**, the funeral urn of L. Abuccius Salvius, with richly sculptured ornaments, including fruits, flowers, and emblems; and a statue of Jupiter, the work of a native artist inspired by a Greek model. (Q. QUAGLIATI, pp. 323-328; 6 figs.) At **Cantalupo**, a new example of the rare stamp, *C.I.L.* XV, 1441. (D. VAGLIERI, p. 384.) At **Castel d'Agogna**, a votive tablet on which the name of the divinity is indicated only by the letter M, and some Gallo-Roman pottery and glass. (G. PATRONI, pp. 169-170.) At **Migliadino S. Fidenzio**, in repairing the old church, a number of fragmentary Latin inscriptions, and two mediaeval

sarcophagi, one inscribed. As no ancient foundations were found, the material is believed to have been brought from Este. (A. PROSDOCIMI, pp. 417-422.) At **Milan**, two sepulchral inscriptions, and from the Via Oriani two fragments of a richly carved cornice, seemingly from an important Roman building. (A. DE MARCHI, pp. 385-388.) At **Maruggio**, a hoard of 48 silver coins of Magna Graecia, including coins dating from the sixth century (Sybaris) to the early years of the fourth. (Q. QUAGLIATI, pp. 215-217.) At **Monterotondo**, near the Via Salaria, remains of a Roman villa, and an architrave inscribed *Herculi sacrum | P. Aelius Hieron Aug. lib. ab admisso[ne]*. (G. TOMASSETTI, pp. 213-214.) At **Padua**, a silver ring set with a carnelian. The ring is inscribed *veltnvip : vesie : arn. hi : al*; the bezel, *l. ikeinū*. (A. MOSCHETTI, pp. 329-330; fig.) At **Palestrina**, a new dedication to Fortuna Primigenia. (G. GATTI, p. 344.) At **Pavia**, in searching for the pre-Roman necropolis, a Roman cemetery, which was in use from the first to the fourth century A.D. (G. PATRONI, pp. 389-393.) At **Pernumia**, four pre-Roman vases, which are the first early remains from this neighborhood. (A. PROSDOCIMI, pp. 175-176.) At **Posta**, a dedication to the old Sabine goddess Vacuna, by P. Flavidius Septiminius, *praefectus classis*, which indicates that there was a shrine of the goddess in the valley as well as on the mountain near Laculo. (N. PERSICHETTI, pp. 465-466.) Remains at **Rocca di Gioia**, which show that this mediaeval castle occupies the site of a prehistoric as well as Roman settlement. (A. DE NINO, pp. 467-468; fig.) At **S. Giacomo di Portogruaro**, near the ancient Concordia, Roman urns, fragmentary inscriptions, a grave relief, and coins of the first century A.D., and in the neighborhood two bronze hatchets of the pre-Roman period. (G. C. BERTOLINI, pp. 422-429; 5 figs.) At **S. Polo di Pieve**, a hoard of 587 Roman bronze coins, dating from 5-248 A.D. (pp. 140-141.) Near **S. Vittorino** (Amitemum) a portion of the Via Salaria, which supports the view that this road followed a straight line from Amitemum to Foruli; remains of Roman buildings, a fountain, and fragmentary inscriptions. (N. PERSICHETTI, pp. 183-185.) Near **Tarentum**, Q. QUAGLIATI reports (pp. 468-474; 5 figs.) the examination of a Greek tomb consisting of two rock-cut chambers, each with its own door and stairway. Each contained a stuccoed funeral couch. The tombs had been already plundered. At **Teolo**, trial pits near Monte Rosso have revealed a settlement of the eneolithic period, with pottery bearing characteristic terra-mare decorations, stone implements, fragments of bronze, carved wood, nuts, shells, etc. (A. MOSCHETTI and F. CORDENONS, pp. 393-400; 6 figs.) In **Cattolica Eraclea**, in Sicily, the foundation walls of a magnificent theatre, dating from the classical age, have been uncovered. In **Ancona** a number of Roman tombs, probably of the third century B.C., have been found, containing, among other things, two beautiful silver vases, a number of urns, with ashes of cremated persons, and gold earrings with smaragd stones. (*Nation*, April 18, 1907.)

## SPAIN

**COTO FORTUNA.**—**Ingots of Lead.**—An ingot of lead, with the inscription *Societ. Mont. Argent. Ilucro*, has been found at Coto Fortuna, 7 km. west of Mazaron, province of Murcia. Several other ingots without inscriptions were found at the same place, where are considerable remains of



ancient mines. The ancient working of these mines began about 200 B.C. and stopped soon after 400 A.D. (H. JECQUIER, *R. Arch.* IX, 1907, pp. 58-62). An ingot from the same mines, with the inscription *Societ. Argent. Fod. Mont. Ilucr. Galena*, was found at Rome in 1887. Ancient mines in Spain were well known and important. In the Louvre is an ingot with the inscription *M. P. Roscieis M. F. Maic.*, which was found about 1840. Other similar ingots are in other museums. (HÉRON DE VILLEFOSSE, *Ibid.* pp. 63-68; fig.)

**NUMANTIA.** — **Discovery of Scipio's Works.** — In *Arch. Anz.* 1907, cols. 3-35 (plan; 7 figs.) A. SCHULTEN gives the results of the work in 1906 around Numantia. As the first campaign had proved the existence of an Iberian city, the second was devoted to the evidences of Scipio's blockade. Five of the seven forts mentioned by Appian have been found, as well as several larger camps and parts of the wall of circumvallation. The positions were chosen and strongly fortified for defensive rather than offensive purposes, and all the barracks and other buildings were made of stone. No other such military structures are known before the great permanent camps of imperial times at Novaesium and Carnuntum.

## FRANCE

**ALESIA.** — **A Pan's Pipe.** — In *C. R. Acad. Insc.* 1907, pp. 100-103, T. REINACH describes a Pan's pipe recently found at Alesia. It is a rectangular block of wood in which are seven holes of varying depth and remains of an eighth. The small size of the holes makes the tone very shrill. Calculation and experiment indicate that the scale was the Hypophrygian.

**ARRAS.** — **A Gallo-Roman Settlement.** — During the construction of new boulevards at Arras (Pas-de-Calais) numerous Gallo-Roman antiquities have been found, including rings, buckles, fibulae, styli, coins of the first and second centuries A.D., lamps, and many fragments of stamped pottery. The potters' stamps number 36, of which six are new. (Count A. DE LOISNE, *B. Soc. Ant. Fr.* 1906, pp. 403-409.)

**BIOT.** — **A Roman Monument.** — In *R. Ét. Anc.* IX, 1907, pp. 48-68 (5 pls.; 14 figs.), R. LAURENT and C. DUGAS describe the results of excavations in 1906 at a hillock between Antibes and Nice near the station Biot. The hill in Roman times lay between the Via Aurelia and the sea and commanded the bridge over the Bague. The finds included sculptured stones forming apparently part of a gateway, pottery, and a few coins of the first, third, and fourth centuries A.D. A careful comparison of the Gallic arms on these sculptures with those on other monuments and on coins leads to the conclusion that the monument was erected in the reign of Augustus.

**LIÉVIN.** — **A Gallo-Roman and Merovingian Cemetery.** — At Liévin (Pas-de-Calais), six hundred and sixty tombs ranging in date from the Gallo-Roman to the Merovingian periods have been discovered. A description of the finds, which are particularly important in the Frankish section, is given by Count A. DE LOISNE in *B. Soc. Ant. Fr.* 1906, pp. 358-364; 2 figs.

**NICE.** — **An Attic Relief.** — In *B. Soc. Ant. Fr.* 1906, pp. 336-337 (pl.), É. ESPÉRANDIEU publishes the grave relief of a young athlete now in the Museum at Nice. The inscription (*C.I.A.* II, 1344) shows that it came



from the Piraeus. It is a work of the second century B.C., and not without merit.

**PARIS.—Acquisitions of the Louvre in 1906.**—In *B. Soc. Ant. Fr.* 1906, pp. 417–423, A. HÉRON DE VILLEFOSSE and E. MICHON report the acquisitions of the department of Greek and Roman Antiquities of the Louvre during 1906. Seventeen marble statues and busts are described, including a child's head of Praxitelean style. Among the eight reliefs are fragments of two Attic stelae and a lutrophorus. Seventeen ancient glass vessels have been obtained from tombs at Cyzicus. Inscriptions and objects of bronze, wood, and ivory are eleven in number, among them the carved ivory hilt of a dagger in fine Mycenaean style from Egypt.

**Fragment of a Sarcophagus.**—In *B. Soc. Ant. Fr.* 1906, pp. 392–394 (fig.), E. MICHON publishes the fragment of a sarcophagus containing an Amazonomachy in the Louvre. Its source is unknown, and it is badly mutilated, but clearly belongs to the fourth group of the second class of these representations (ROBERT, *Antike Sarkophagreliefs*, II, p. 77).

**Discoveries at the Marché aux Fleurs.**—In *B. Soc. Ant. Fr.* 1906, pp. 409–416, A. HÉRON DE VILLEFOSSE summarizes the discoveries at the Marché aux Fleurs (see *A.J.A.* XI, p. 106), describing the professional reliefs, and discussing the five epitaphs already found. In August, 1906, another inscription was found, the epitaph of a certain Fortunatus, described as *veaxi*[llarius *exe*]rc[itus]. This is the fifth monument of a Roman soldier discovered in Paris.

**PEYRIEU.—Minor Discoveries.**—In *B. Soc. Ant. Fr.* 1906, pp. 337–338, É. CHANEL reports the discovery at Peyrieu (Ain) of three graves, and two potters' furnaces, which have yielded numerous fragments of pottery, and some small objects.

**SAINTE COLOMBE.—Roman Baths.**—In *C. R. Acad. Insc.* 1907, pp. 60–92 (12 figs.), A. HÉRON DE VILLEFOSSE describes the Roman remains found at Sainte Colombe near Vienne in a group of ruins long known as the "Palais de Miroir." Haphazard excavations have brought to light mosaics, architectural fragments, and statues, the best of which is the crouching Venus now in the Louvre. More systematic excavations begun in 1906 by T. Chaumartin have shown that the remains belong to extensive and handsome Thermae. The *caladarium*, *tepidarium*, and *frigidarium* can be identified. The latter was richly decorated with statues. In the débris from earlier excavations has been found part of the left foot of the Venus.

In *B. Soc. Ant. Fr.* 1906, pp. 343–344, the same writer publishes three graffiti from pottery belonging to F. Chaumartin.

## BELGIUM AND HOLLAND

**NAMUR.—Discovery of a Bronze Head.**—At the Roman villa of Mettet near Namur a curious bronze head has been recently discovered. It represents a man with a curled beard and the ears of a he-goat, one of which is turned toward the face. It is considered Gallo-Roman work of the second or third century A.D. It is perhaps the only male Roman head with long hair. Similar heads are at Spire (a centaur) and at St. Germain-en-Laye. (*Athen.* April 27, 1907.)

**THE HAGUE.—A Collection of Greek Coins.**—The *Cabinet des*

*médailles* at the Hague has recently acquired a large number of ancient coins from the collection of the late Mr. Six. In *R. Belge Num.* 1907, pp. 113-147 (2 pls.); 277-303 (2 pls.), DE DOMPIERRE DE CHAUFÉPIÉ begins the publication of a selection from this acquisition. A short sketch of the collection of Mr. Six is followed by a description of 317 Greek coins, chiefly from the cities of Asia Minor and the adjacent islands. The plates contain eighty-seven reproductions.

## GERMANY

### THE WORK OF THE ROMANO-GERMAN COMMISSION. —

In *Röm. Germ. Forsch.* 1905 (Frankfort, 1906) is given a summary of the year's work in the study of early Germany. In all the reports the literature is summarized and discussed, and the field work described. A short outline (pp. 1-4) of the activity of the Römisch-Germanische Kommission is given by H. DRAGENDORFF, the Director. K. SCHUMACHER discusses (pp. 5-26) the prehistoric discoveries, especially in western Germany. There is little of significance to report for the earlier periods. A Hallstatt settlement has been found on the Lorelei. The report is chiefly concerned with recent publications. Pp. 26-48 (2 figs.), E. ANTHES discusses the investigation of the early fortifications (*Ringwälle*), treating first the present state of their study. The remains date from neolithic to the Carolingian times, and differ widely in form, and probably in use. The scientific study is only begun, and much is still unsettled. Excavations are described on the Kastelberg near Köstlach (Hallstatt), on the Britzgyberg near Illfurt (probably Hallstatt), on the Lorelei (later bronze age and Hallstatt), and on the Altenburg near Niedenstein (La Tène). The remains of the Roman occupation are discussed (pp. 48-69; 2 figs.) by H. DRAGENDORFF. A second Roman fortress on the Lippe has been found, at Oberaden, and has led to renewed discussion whether here or at Haltern is the site of Aliso. If here, then at Haltern was the *castellum Lupiae flumini adpositum*. Further excavation is needed to decide the question. At Haltern the gates of the large fort have been found in irregular positions, and the outline of a large intrenched camp traced. Many minor excavations are reported, and a longer account is given by G. WOLFF of the excavations at Heddernheim, where four successive fortifications can be traced, extending from a provisional camp to a walled town. Pp. 69-82 (map), G. WOLFF discusses the settlements in the southern Wetterau in prehistoric and Roman times. Neolithic and Hallstatt remains do not occur on the same sites. La Tène settlements coincide often with each of the earlier periods. Roman settlements are often found on neolithic and La Tène sites. During the Roman period single villas or farms were more common than villages. With the Frankish occupation comes a gathering of the population into villages. Numerous new discoveries in Roman Germany are briefly noted (pp. 82-90) by H. DRAGENDORFF, who also notices (pp. 90-97) the recent discussions of provincial ceramics. H. SCHUCHHARDT adds (pp. 97-99) a brief mention of Frankish and Saxon remains.

**BONN.** — **Excavations of the Provincial Museum.** — In *Bonn. Jb.* 1906, pp. 204-343 (14 pls.; 11 figs.), is published a report on the excavations and discoveries of the Provincial Museum at Bonn from 1903-1906. The work was chiefly at Remagen and the "Alteburg" near Cologne. Both

were *castella*, built under Tiberius, with a palisaded earth wall and trenches, and rebuilt in stone about 70 A.D. About 270 A.D. the Alteburg was abandoned and the fort at Remagen included in a larger stone wall. These forts belong to a system of defensive works, while the earlier forts of Drusus are obviously offensive and temporary. An introduction by H. LEHNER (pp. 204-213) is followed (pp. 213-244) by a detailed account by the same writer of the work at Remagen. He also describes the excavations at the Alteburg (pp. 244-266), while the objects discovered are treated (pp. 266-318) by J. HAGEN. Excavations on the Fürstenburg near Xanten, described (pp. 318-330) by H. LEHNER, led to the discovery of part of the defences of a Roman fort, like those at Haltern and Remagen. The grave of a Gallic warrior at Urmitz of the La Tène period is described (pp. 330-339) by C. KOENEN, who also discusses briefly (pp. 339-343) a Gothic pottery of about 1200 A.D., which is important for the history of mediaeval ceramics in Germany.

**COLOGNE.** — **Roman Graves.** — The Roman graves discovered in Cologne during the last ten years are described in *Bonn. Jb.* 1906, pp. 344-378 (6 pls.; 9 figs.), by J. POPPELREUTER. The finds show that during the first century A.D. the pottery and other art is distinctly classic, then follows a period of decline, and at the end of the second century a marked revival in ceramics, glass, and metal. It is possible that this new Hellenic influence came up the Rhine, rather than by way of Marseilles. It seems probable that by the middle of the third century there was a strong Christian element in Cologne. Toward the end of the fourth century there is a complete cessation of the art products. *Ibid.* pp. 379-434, J. HAGEN gives a minute inventory of the contents of seventy-three graves.

**A Roman Weight.** — In *Bonn. Jb.* 1906, pp. 435-441 (fig.), E. PERNICE publishes a stone ball, recently found at Cologne. It weighs 39,500 gr., originally had an iron handle, and is marked by nine vertical lines crossed by a horizontal line. It is a weight containing ninety units, which, allowing for the handle, must correspond to ninety Attic minae. Many examples of the use of the Attic standard in the Roman Empire are given.

**KLEIN-KÜHNNAU.** — **A La Tène Cemetery.** — In *Z. Ethn.* XXXIX, 1907, pp. 186-192 (36 figs.), Mr. SEELMANN reports the discovery of a cemetery of the La Tène period at Klein-Kühnau (Dessau). A number of urns, in which the ashes had been buried with ornaments, are described with their contents in detail. The most interesting object is the fragment of a Pan's pipe, with traces of five reeds set in resin.

**XANTEN.** — **Discovery of a Roman Amphitheatre.** — In *Bonn. Jb.* 1906, pp. 447-453 (2 figs.), J. STEINER describes the Roman Amphitheatre at Colonia Traiana near Xanten. Its excavation was completed in 1904. Only the foundations remain, but the plan is clear. The axes of the elliptical building are 100 m. and 90 m., of the arena, 58.50 m. and 49 m. It is argued that this was the scene of the martyrdom of St. Victor and the "Theban Legion."

## AUSTRIA-HUNGARY

**CASTELVENERE.** — **Recent Discoveries.** — In *Mitt. Anth. Ges.* XXXVI, 1906, pp. [141]-[143] (fig.), L. K. MOSER describes discoveries at Castelveneré in Istria. They include potsherds and other objects from the neolithic period, with some remains of Roman and Venetian times.



**LAURIACUM. — A Bronze Tablet.** — In *Jh. Oest. Arch. I.* IX, 1906, pp. 315–321 (pl.; fig.), E. BORMANN discusses a fragment of a bronze tablet containing five lines of a Latin inscription from the legionary camp of Lauriacum near Enns. A comparison with the bronze tablets of Salpensa (*C.I.L.* II, 1963) leads to the conclusion that the fragment was part of the constitution given to a *municipium* at Lauriacum in the time of Caracalla. A fragmentary inscription on stone is also published containing the titles of Septimius Severus and Caracalla.

**TOMAJ. — Prehistoric Discoveries.** — In *Mitt. Anth. Ges.* XXXVI, 1906, pp. [140]–[141] (2 figs.), L. K. MOSER reports excavations at the Gradišće and the Tabor near Tomaj. At the latter point strata were found containing objects of the middle ages, Roman times, and the bronze age; at the former three graves containing skeletons with bronze ornaments of the La Tène period.

## GREAT BRITAIN

**CIRENCESTER. — A Romano-British Village.** — In *Athen.* May 11, 1907, ST. CLAIR BADDELEY describes the excavation, about four miles south of Cirencester on the estate of Lord Biddulph, of a number of small houses and a shallow pit, which the pottery shows must belong to a Romano-British village. Nothing Saxon has been found, nor any “Samian” ware.

**LONDON. — BRITISH MUSEUM. — Bust of Agrippina the Elder.** — In *Burl. Mag.* XI, 1907, pp. 99–100 (pl.), CECIL SMITH describes a small plasma bust, recently given to the British Museum, which is evidently a portrait of Agrippina, the wife of Germanicus. The material is rarely used for anything but small intaglios. The portrait is a remarkably fine work, especially impressive for quiet dignity and largeness of style, and clearly the work of a master hand. As a characteristic portrait it is distinctly superior to the bust in the Capitoline Museum.

**Illustrations of Greek and Roman Life.** — The authorities of the British Museum have placed in the former Etruscan room a collection of objects illustrative of Greek and Roman life, both private and public. The exhibition includes specimens of children's toys and games, surgical instruments, illustrations and models of industrial processes, dress, furniture, weights and measures, building materials, ships, burial customs, the drama, religion, politics, games, and war. A somewhat detailed account of the objects and their arrangement is given in the *London Times*, May 13, 1907.

**NEWSTEAD. — The Roman Camp.** — In *The Builder*, February 2, 1907, the excavations conducted since 1895 by the Scottish Society of Antiquaries at the Roman camp at Newstead, near Melrose, are described. The central fort was built in the time of Agricola. The *praetorium*, the *via principalis*, various storehouses, lodgings for soldiers, etc., have been identified, and weapons, pottery, and other small objects have been found. The excavations are to be continued. (*R. Arch.* IX, 1907, p. 335.)

**STOKE COURCY. — Excavation of the Wick Barrow.** — The excavations at the Wick Barrow in Stoke Courcy, Somerset, which were begun during the middle of April by the Somersetshire Archaeological Society, have been discontinued for the present. The result so far is said to show that the mound belongs to the early bronze age, as it contains two fairly perfect interments with characteristic pottery of that date. Below



these in the unexplored portion is a curious wall, the use of which is not yet apparent. There was also at least one interment apparently unconnected with those already mentioned. It is certain that the mound is not the burial place of the Danish chieftain, Hubba. (*Athen.* May 4, 1907.)

## AFRICA

**BULLA REGIA.**—**Progress of the Excavations.**—In *C. R. Acad. Insc.* 1906, pp. 547-563 (3 figs.), A. MERLIN reports the results of further excavations at Bulla Regia (see *A.J.A.* XI, p. 116). In the three rooms at the back of the court have been found colossal marble statues of Apollo, Ceres, and Aesculapius. Many fragments of inscriptions have been found, of which eight are published. They show that Apollo was worshipped as *Genius coloniae*, and that the other gods were associated with him as *Dii Augusti*. Other fragments mention the *rostra*, the *tabularium*, and a temple of Diana.

**CARTHAGE.**—**Punic Inscriptions.**—In *C. R. Acad. Insc.* 1907, pp. 180-185 (2 figs.), P. BERGER discusses three Punic inscriptions recently found in the necropolis of Bordj-Djedid. One is the epitaph of Batbaal, a high priestess, whose husband belonged to a family that had held the office of *suffet* for four generations. The priestess bears the title *Rab Cohanim* (chief of the priests), which may be compared with the *Mater Sacrorum* of a Carthaginian inscription (*C. R. Acad. Insc.* 1899, p. 160), and seems to show that a woman was president of a college of priests. The other inscriptions are unimportant epitaphs.

**A Latin Inscription.**—In *B. Soc. Ant. Fr.* 1906, pp. 373-377, A. MERLIN reports the discovery at Carthage (Ouled-l'Agha) of the epitaph of a soldier of the first *cohors Urbana*, from Emerita (Merida) in Lusitania. It is the first example of a native of Spain in this cohort, but it is probable that a fragmentary list of soldiers from Spain and Italy (*C. R. Acad. Insc.* 1891, pp. 29-31) also refers to this body.

**TIMGAD.**—**Recent Discoveries.**—The house of a Roman Flamen, Corfidius Crementius, has been found with an inscription in which the owner praises the decoration of his house. In the house was found a quantity of scorched wheat and other grain, showing that this part of the city was destroyed suddenly. Elsewhere an industrial quarter has been found, including the workshop of a bronze caster, with the furnace still filled with fuel, and a pottery. A new forum, a small temple of Mercury, and the twelfth basilica were also discovered. (*W. kl. Phil.*, April 10, 1907.)

**UCHI MAIUS.**—**A Dedication to Carthage.**—In *C. R. Acad. Insc.* 1907, pp. 94-95, R. CAGNAT publishes a Latin inscription recently found on the site of Uchi Maius. It is a dedication *ex testamento* of Q. Apronius Vitalis *Karthagini Augustae*. It is the first dedication found to the deified city.

## UNITED STATES

**BALTIMORE.**—**Egyptian Antiquities at Johns Hopkins University.**—The Johns Hopkins University has received a collection of Egyptian antiquities from Deir el-Bahari. The most interesting object is the relief of a crocodile with a fish in its mouth. The pottery includes 31 vessels

of various kinds. *Rec. Past*, VI, 1907, p. 95 from the *Washington Herald*.)

**BOSTON.**—**The Administration of the Museum of Fine Arts.**—Mr. Gardiner M. Lane has been chosen President of the Museum of Fine Arts in place of Mr. Samuel D. Warren, who declined a reëlection. (*B. Mus. F. A. V*, 1907, p. 1.) For the assistance of visitors who may desire special guidance in the Museum, Mr. G. M. Borden of the Museum staff has

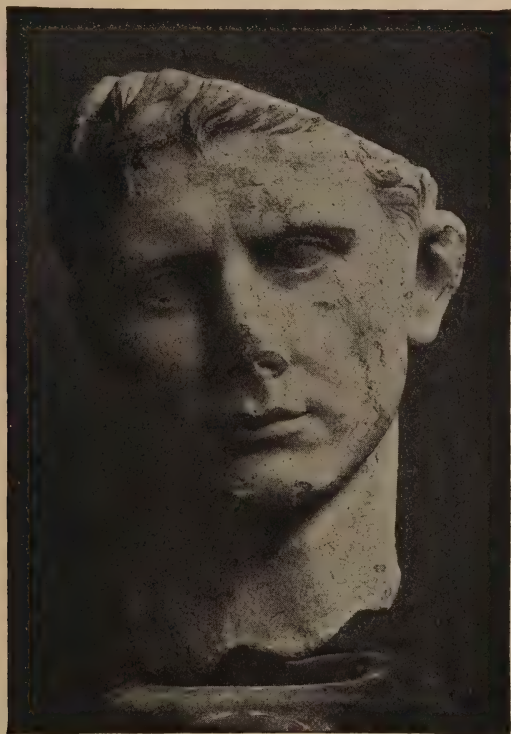


FIGURE 9. — HEAD OF AUGUSTUS.

been appointed Docent. (*Ibid.* p. 9.) Professor Arthur Fairbanks of the University of Michigan has been elected Director of the Museum.

**Accessions of the Museum of Fine Arts.**—In the *Thirty-first Annual Report* (1906) of the Boston Museum of Fine Arts, pp. 55–61, S. N. DEANE gives a detailed account of the accessions during the year to the Department of Classical Art. The most important is a fine marble head of Augustus given by Mr. E. W. Forbes (Fig. 9). A large part of the upper left side of the head has been lost. It is an unusually characteristic portrait. The realistic modelling of the face is in contrast with the more idealized head of Augustus from the Despuig collection already in the Museum (see also *B. Mus. F. A. V*, 1907, pp. 1–3; 4 figs.). Among the vases is a Nolan am-

phora, a bequest of Mrs. Martin Brimmer, with a representation of Oedipus and the sphinx. The terra-cottas include a whistle attached to the image



FIGURE 10. — LIMESTONE HEAD.

of a crouching cat. The Museum has also purchased 131 Byzantine lead seals. In *B. Mus. F. A. V*, 1907 p. 12 (2 figs.), S. N. D[EANE] reports that Mrs. W. Scott Fitz has given the Museum a number of unusually beautiful examples of Graeco-Syrian glass from the neighborhood of Damascus.

In the *Thirty-first Annual Report*, pp. 74-78, O. BATES gives a description of eighteen objects received from the excavations at Gizeh in 1905-06 (see *A.J.A.* X, p. 364). Some of these objects are also discussed in *B. Mus. F. A. V*, 1907, pp. 20-21 (six figs.). The most important is a portrait head (Fig. 10) in limestone of the fourth dynasty. It belongs to a very small group of sculptures, and is a fine example of the early art of the Old Empire. It is in almost perfect condition, but part of the upper lip was repaired in plaster by the sculptor. Other interesting specimens are three limestone groups in good preservation from mastabas of the fifth dynasty. From the estate of Mrs. Martin Brimmer has been received an unusually large ( $11.3 \times 7.8$  cm.) and fine scarab in greenish blue faience, bearing the cartouche of Seti I (Fig. 11). Unusual features are the curious bands of electrum which seem to have served for suspension, and the elevation of the body of the beetle from the base (see also *B. Mus. F. A. V*, 1907, p. 3; 3 figs.).

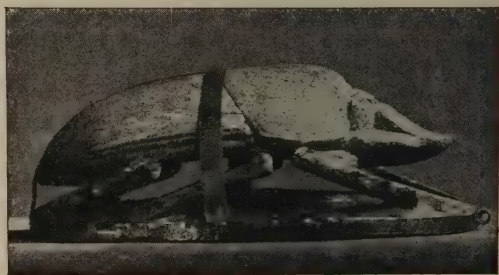


FIGURE 11. — SCARAB OF SETI I.

**CHICAGO.**—Inscriptions in the Field Columbian Museum.—In *Cl. Phil.* II, 1907, pp. 277-280 (4 figs.), E. J. GOODSPEED publishes four inscriptions, which form part of a collection of Egyptian antiquities recently given to the Field Columbian Museum of Chicago by Mr. S. L. James.



Three of the inscriptions are apparently fragments of Greek gravestones. The fourth is a Roman brick stamp (see *C.I.L.* XV, i, 169 *a*), and was possibly purchased in Rome.

**NEW YORK — METROPOLITAN MUSEUM.** — **Acquisitions of Greek and Roman Antiquities.** — The principal additions to the Greek and Roman antiquities of the Metropolitan Museum are described in *B. Metr. Mus.* II, 1907. Pp. 5-9 (16 figs.) E. R[OBINSON] comments on the seventy-two terra-cottas, of which sixty-seven are statuettes, chiefly from Tanagra. Important is the fragment of a large female statue (45 cm. high), which reflects the qualities of Attic sculpture of the age of Phidias. Pp. 122-125 (6 figs.) the same writer describes in detail fifteen objects in precious metals and gems. Among these are a pair of electrum spirals of unusual shape, probably Phoenician work of the eighth or seventh century B.C.; a Greek gold ring of the fifth century bearing the figure of a nude dancing girl; a gold ornament from the back of a fibula of pediment shape, surmounted by an acroterion and ending at the corners in the fore parts of winged horses, modelled in the round; a fragment of a cameo representing a Nereid riding on a Triton, a work of great beauty; a flying Nike of chalcedony, lacking the head, arms, and wings, but finely executed; a large silver handle, probably of the first century A.D., cast solid and weighing 1438.536 gr. It is decorated in relief with hunting scenes and ornamental motives. Pp. 17-20 (7 figs.) Miss G. M. A. R[ICHTER] describes seventeen bronzes, which include four mirror handles of the sixth and fifth centuries, statuettes of a youth carrying a pig (archaic), Poseidon (fourth century) and Mercury (Gallic-Roman), two mirror-cases with decoration in relief, and two *emblemata* representing satyrs' heads. Pp. 82-83 (2 figs.) the same writer publishes a white lecythus of the early fifth century (Fig. 12) with a representation of the flight of Perseus. The figures of Perseus and Pegasus are in dark brown with incised details, that of Medusa is wholly in outline. Various details are in vermillion.



FIGURE 12. — PERSEUS AND MEDUSA.

**Department of Egyptian Art.** — In *B. Metr. Mus.* II, 1907, p. 22, is reported the receipt of a number of fragmentary reliefs from the temple of King Mentuhetep at Deir el-Bahari. They consist principally of representations of birds and plants, are well preserved, and are almost unique examples of Egyptian temple sculpture of the eleventh dynasty. From the same site comes a statue in gray granite of the scribe Netjem, a characteristic work of the nineteenth dynasty. All these objects are the gift of the Egypt Exploration Fund. For the excavations undertaken by the Museum in Egypt, see p. 344.



**Two Bronze Tripods.**—In *B. Metr. Mus.* II, 1907, pp. 33-40 (11 figs.), G. H. CHASE publishes a description of the two bronze tripods recently lent the Museum by Mr. James Loeb (*A.J.A.* XI, p. 61). As a detailed study of these tripods by the same author will appear in *A.J.A.* XII, a summary of this article is omitted.

## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**APHRODITO.**—**Arabian Papyri.**—In *Z. Assyr.* XX, 1907, pp. 68-104, C. H. BECKER publishes and translates seventeen Arabic papyri from the first century of Islam that were found at Aphrodito in Egypt. These are governmental and police records of the most varying character.

**ATHENS.**—**Byzantine Lead Seals.**—In *J. Int. Arch. Num.* IX, 1906, pp. 61-146, K. M. KONSTANTOPOULOS begins the publication of a supplement to the catalogue of Byzantine lead seals in the National Numismatic Museum at Athens. The present article describes 448 specimens. *Ibid.* pp. 49-54 (2 figs.), N. A. VEEs publishes three Byzantine lead seals of the eleventh or twelfth century.

**BULGARIA.**—**Melnic and Rossno.**—In *B.C.H.* XXXI, 1907, pp. 20-37 (5 figs.), P. PERDRIZET describes some of the more important early churches, treasures, and frescoes at Melnic, which boasts 64 churches, of which 57 are still standing. The most space is given to the little monastery of St. Charalambos. A short notice of the monastery of Rossno is added.

**CILICIA AND LYCAONIA.**—**Byzantine Churches.**—**Notes on a Journey through Cilicia and Lycaonia.**—In *R. Arch.* VIII, 1906, pp. 390-401 (11 figs.), GERTRUDE LOWTHIAN BELL continues (see *A.J.A.* XI, p. 120) her description of churches and other buildings at Daouleh. Two of these were large buildings of several rooms, undoubtedly monasteries, and in one of them was a chapel resembling in form the mausoleum of Galla Placidia at Ravenna. *Ibid.* IX, 1907, pp. 18-30 (14 figs.), a two-storied building at Daouleh, the domed cruciform basilicas of St. Michel at Silleh and St. Eustathius at Miram, and a rock-cut church, the Kyriakon, near Silleh, are described.

**CYPRUS.**—**The Treasure from Cyrenia.**—In *Le Musée*, IV, 1907, pp. 157-160 (pl.), A. SAMBON publishes another piece of the treasure from Cyrenia (see *A.J.A.* XI, p. 120), purchased by J. P. Morgan. It is a large silver plaque richly decorated with scenes from David's combat with Goliath, arranged in three compartments. Three other plaques are in the Cyprus Museum. The history of this treasure and the objects in the Morgan collection are treated in *Burl. Mag.* X, 1907, pp. 355-362 (pls.), by O. M. DALTON. The silver dishes with the story of David are probably Syrian work not later than the third quarter of the sixth century, and continue the series begun in the fourth century by such works as the shield of Theodosius at Madrid and the shield of Aspar at Florence. The scenes are probably from miniatures.

**KERM ABUM.**—**New Finds in the Sanctuary of St. Menas.**—C. M. KAUFMANN publishes the results of his excavations in 1906 on the

site of the sanctuary of St. Menas at Kerm Abum in the Libyan desert in *Röm. Quart.* 1906, pp. 189-204 (plan). The most important discoveries were the baptistery and the "burial basilica" of the north cemetery. The excavation of the baptistery made possible a general plan of the sanctuary (120 m.  $\times$  50 m.). Among the finds are the niche which probably held the effigy of St. Menas between two camels, described by an Arab traveller, and imitated in a small relief in the Museum at Alexandria. See also *Klio*, VII, 1907, pp. 141-142.

**SWITZERLAND. — Plaster Ornaments.** — At Disentis (Grisons) excavations on the site of one of the churches of the monastery of Desertina, founded in 612 A.D., have brought to light interesting fragments of plaster ornament. They date from the seventh or eighth century. At Münster there exists in the monastery a plaster statue of Charlemagne, probably of the latter half of the twelfth century. Fixed in the wall of the monastery church is a plaster Baptism representing Christ, the Baptist, and an angel holding the Saviour's garments. (E. A. STÜCKELBERG, *B. Soc. Ant. Fr.* 1906, pp. 324-329.)

**AN UNPUBLISHED DRAWING BY DÜRER.** — S. SCHEIKÉVITCH publishes in *Gaz. B.-A.* XXXVII, 1907, pp. 331-336, a drawing by Albrecht Dürer, signed with his monogram and the date 1515, representing an owl perched upon a branch, wings outspread, with a vulture (?) at either side. This drawing was used by the author of a popular wood-cut, illustrating a verse upon Envy and Hate by Hans Sachs. The latter was included by Passavant among the wood-cuts of Dürer, but was rejected by Valentin Scherer; rightly, as Scheikévitch believes, from a comparison with the newly discovered drawing.

## ITALY

**ACQUISITIONS OF ITALIAN MUSEUMS.** — The Uffizi will shortly acquire the collection of drawings belonging to Baron Geymüller, important for its architectural designs. The Galleria Nazionale at Rome is to have the works of art now kept in the hospitals of Rome, among them a Madonna by Mino da Fiesole and the Madonna signed *Opus Andreae*, now on a stairway in San Giacomo. The Museo Nazionale of Florence has acquired a fragment of a Della Robbia figure, a relief in terra-cotta of the fifteenth century, another terra-cotta in high relief of the Madonna, and a wooden Virgin and Child, Umbrian work of the fifteenth century (*L'Arte*, 1907, p. 156). G. FRIZZONI in *Rass. d'Arte*, 1907, pp. 65-67, notes three additions to the gallery of the Museo Municipale at Milan: a St. Francis, which he attributes to Francesco Mazzuchelli, called Morazzone (1576-1626), and two pictures by Pellegrino, a St. Victor and a St. Margaret. A number of drawings have also been added both to this gallery and to the collection in the Castello Sforzesco.

**BORGIO A. MOZZANO. — An Annunciation.** — In the church of S. Jacopo at Borgio a Mozzano, in a dark niche, were two statues of painted terra-cotta representing the Annunciation. They have recently been removed, cleaned, and replaced in a better light. They are clearly in the style of Giovanni della Robbia. (*Boll. Arte*, I, 1907, i, p. 27; fig.)

**BURLIGO. — A Borgognone.** — A Virgin and Child now in the church of Burligo (Bergamo) is published by L. ANGELINO in *Rass. d'Arte*, 1907,

pp. 76-77. He attributes it to Borgognone. The motive is unusual; the Madonna stands looking down at the Child, who, moving gently to the right, holds up an apple in his left hand to his mother.

**FIESOLE.**—**Additions to the Museum.**—The contents of the Oratorio of San Ansano, Fiesole, have been acquired by the Italian Government and will soon be placed in the little museum on the Piazza Mino. The sculptures include the head of a boy in unglazed terra-cotta, by Luca della Robbia—one of his most beautiful works; a round of the Virgin in Adoration, by Andrea della Robbia, with a notable frame of flowers and fruit; besides interesting fragments of Byzantine wood carving. The pictures



FIGURE 13.—FRESCO IN THE ISTITUTO DELLE BELLE ARTI.

number about fifty of the fourteenth and fifteenth centuries—mostly of small size and importance. (*Nation*, January 24, 1907.)

**FLORENCE.**—**Discovery of Frescoes in the Belle Arti.**—The fresco of the Last Supper recently found in a room on the ground floor of the *Istituto delle Belle Arti* in Florence (*A.J.A.* XI, p. 122) is described by D. B. MARRAI in *Boll. Arte*, I, 1907, i, pp. 25-26 (2 figs.). At the left enters the head of the Hospital of St. Matthew, with attendants, and at the right is a youth reading aloud (Fig. 13). The figures of Christ and four apostles were destroyed by a door opened in 1783. *Ibid.* ii, p. 34, it is reported that on the opposite wall has been found a fresco of the Crucifixion, evidently the work of a different artist.

**A Michelangelo Room in the Accademia.**—Corrado Ricci's plan of substituting real works by Michelangelo for the casts which are now grouped around the "David" in the Accademia is finally to be carried out.



The "River-god" is already there, and the king has recently permitted the removal of the "Slaves" from the Boboli gardens. It is hoped that the "Adonis" and "Victory" of the Bargello, and the "St. Matthew" in the court of the Accademia will also be transferred. (*Chron. Arts*, 1907, p. 94.)

**Acquisitions of the National Museum.** — In *Boll. Arte*, I, 1907, i, pp. 20-22 (8 figs.), I. B. SUPINO describes briefly some objects recently exhibited in the National Museum at Florence. A bronze plate inlaid with gold and silver contains a hunting scene in a style suggestive of the third century A.D. The article also reproduces some bronze profiles, Florentine and Ferrarese work of the fifteenth century, and a fine carved wooden triptych of the Bolognese school of the same period.

**Acquisitions of the Uffizi.** — In *Boll. Arte*, I, 1907, ii, pp. 25-29 (2 pls.; 5 figs.), C. GAMBA describes some of the Venetian paintings recently added to the Gallery of the Uffizi. Among them are S. Louis of Toulouse, by Bartolomeo Vivarini, and a Holy Family by Cariani. The other paintings are of the eighteenth century. *Ibid.* p. 33, there is noted the acquisition of a tabernacle of the sixteenth century, containing a painting of the Madonna and Child, and above, a Crucifixion with St. Francis and St. Jerome. It seems to be of the school of Filippo Lippi.

**An Annunciation by Nicola Gallucci di Guardiagrele.** — The National Museum in Florence has recently acquired a stone group representing the Annunciation formerly in a garden at Tocco Casauria in the Abruzzi. In *Boll. Arte*, I, 1907, iii, pp. 1-6 (3 pls.; 3 figs.), A. COLASANTI points out the importance of this work for the history of art in the Abruzzi during the Renaissance, analyzes its style, and attributes it to Nicola Gallucci di Guardiagrele, who made the silver *paliotto* of the Cathedral at Teramo.

**A New Painting by Filippo Lippi.** — A Madonna formerly in the Villa Pucci, later in the monastery of S. Salvi and now belonging to the *Deputazione provinciale*, has been recognized as an important work by Filippo Lippi. On the back of the picture is a drawing representing the penitent St. Jerome. (*Rass. d'Arte*, 1906, December, Cronaca.) See also *Nation*, January 31, 1907. The picture is to be exhibited in the Hall of Luca Giordano in the Riccardi Palace. The composition resembles that of the Madonna with Four Saints in the Accademia, but the Child stands on the Virgin's left.

**MILAN.** — **The Last Supper of Leonardo da Vinci.** — *Boll. Arte*, I, 1907, i, pp. 15-19 (pl.; fig.), contains the report of the commission on the preservation of the Last Supper of Leonardo da Vinci. The report describes previous attempts at restoration, and shows the present dangerous condition of the painting, which is due partly to the original materials, partly to unskilful repairs, and partly to natural causes. As the experiments of L. Cavenaghi have proved successful, he is to undertake the work of preservation. After the most careful cleaning the painting is to be fastened to the wall with a preparation of resin, which will exclude the moisture.

**MONZA.** — **The Frescoes of Luini in La Pelucca.** — A careful examination has been made of the country house called La Pelucca near Monza, where were the frescoes by Luini now in the Brera at Milan. The size of the original rooms and the arrangement of the paintings, especially in the



chapel, have been determined, and as the king has given the Brera such of the frescoes as are in the palace, it will be possible to rearrange them in their

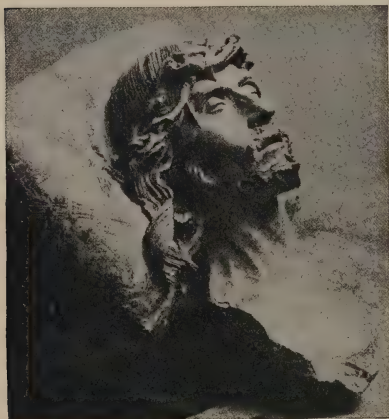


FIGURE 14.—HEAD BY GUIDO MAZZONI.

original order, provided additional rooms can be obtained in the Brera. (*Boll. Arte*, I, 1907, v, pp. 27-28; fig.)

**PADUA.**—**A Masterpiece by Guido Mazzoni.**—The remains of the terra-cotta Pietà which Guido Mazzoni made for Sant' Antonio in Venice, are now in the museum at Padua, having been acquired from the *Fondazione Breda*, to which they passed at the death of Senator Breda. These remains include only the busts of the Virgin, St. John, and the Magdalen, and a magnificent recumbent head of Christ (Fig. 14). The history of the group is traced with the aid of documents by A. MOSCHETTI in *L'Arte*, 1907, pp. 1-12 (4 figs.).

**PALESTRINA.**—**A New Pietà by Michelangelo.**—In *Gaz. B.-A.* 1907, XXXVII, pp. 177-194, A. GRENIER describes the Pietà (Fig. 15) carved in the rock at Palestrina, which serves as altarpiece in one of the chapels in the oratory of Sta. Rosalia, belonging to the Palazzo Barberini. The work is unfinished, except for the legs of the Christ, and the motive is the one peculiar to Michelangelo, the Virgin raising with an effort the limp body of her Son, while to the right kneels the Magdalen, assisting to support the Saviour. The powerful use of disproportions and contrasts, the fact that the motive is peculiar to the master, and the resemblance to the Rondanini Pietà and to the unfinished Deposition in the National Gallery, are the chief points in favor of attributing the work to Michelangelo. It is mentioned neither in his biographies nor his correspondence, and only one of the local histories refers to it as his work; but as his patrons the Farnese occupied Palestrina from 1541 to 1550, this work could have been executed at

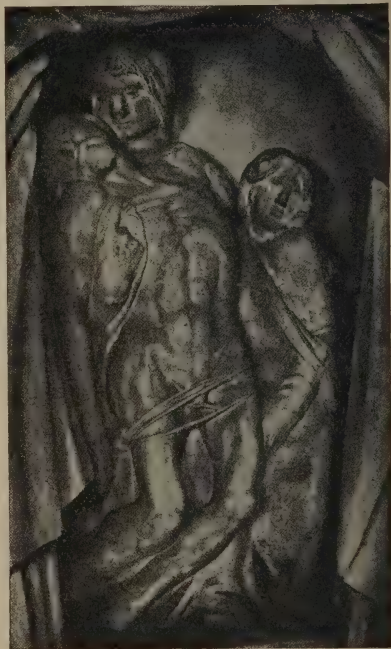


FIGURE 15.—PIETÀ AT PALESTRINA.

that time. In *Chron. Arts*, 1907, p. 107, H. VASNIER recalls the fact that Du Pays, in an old edition of the *Guide Joanne*, speaks of the work as attributed to Michelangelo.

**PARMA.** — **Acquisitions of the Picture Gallery.** — Among the recent acquisitions of the Picture Gallery at Parma, are the fresco of the *Vergine della Misericordia*, by Pier Antonio Bernabei, formerly over the outer door of the Orphanage for Girls, and a painting by Battista di Dosso, representing St. Michael overcoming the devil in a splendid landscape; in clouds above is the Virgin surrounded by angels. It seems to have been painted about 1524. (*L. TESTI, Boll. Arte*, I, 1907, iv, pp. 19–22; pl.; 2 figs.)

**PERUGIA.** — **The Exhibition of Umbrian Art.** — In the *Nation*, June 20, 1907, M. describes the exhibition of early Umbrian art then open at Perugia. It includes works in Umbria, whether by native artists or not, and thus shows clearly the generally imitative character of the Umbrian artists, who do not form a true school, but borrow usually from Siena, or the Marches, or Florence. Among the notable works are a bishop's crozier of the fourteenth century and an altar front of the twelfth from Città di Castello, and numerous fine textiles and embroideries. The pictures and other objects have been often gathered from inaccessible towns or monasteries, and their arrangement makes it possible to study the development of many of the local schools and artists. The value of this exhibition is also noticed by B. BERENSON, *Chron. Arts*, 1907, p. 136, and *London Times*, April 25, 1907. See also *Boll. Arte*, I, 1907, v, pp. 34–35, and *London Times*, May 22, 1907.

**RADICENA.** — **Discovery of a Drawing by Raphael.** — In the village of Radicena there was recently discovered the sketch made by Raphael for the "Battle of Constantine" in the Stanze of the Vatican. The sketch was formerly in the collection of the *Castello reale* at Naples. (*Chron. Arts*, 1907, p. 75.)

**REATI.** — **An Unpublished Presepio.** — In *Rass. d' Arte*, 1906, pp. 190–192 (fig.), G. PETRINI publishes a description of an important sixteenth century picture in the gallery at Reati representing the Virgin and Joseph adoring the infant, with the Magi in the distance. Angels play above the hut, and God the Father appears surrounded by cherubs in the sky above. The painting shows the influence of Lorenzo di Credi.

**RIPATRANSONE.** — **Frescoes in the Church of Sta. Maria Magna.** — The frescoes in the church of Sta. Maria Magna at Ripatransone in the Marches are described in *Rass. d' Arte*, 1907, pp. 7–10, by C. GRIGIONI, who ascribes to the same artist the frescoes of the church of Santa Vittoria in Mantenano and a diptych in the Palazzo Comunale at Ripatransone. There is no clew to the artist's name unless the reference in a document of 1461 to Giacomo di Campli, as the "painter already here," refers to the author of the frescoes.

**ROME.** — **Excavations in the Catacombs.** — In *Not. Scav.* III, 1906, pp. 304–312, O. MARUCCHI reports on the excavations in the catacombs during 1905 and 1906. In the cemetery of Sta. Priscilla (cf. *A.J.A.* XI, p. 123) excavations were continued near the ancient baptistery. It was surrounded by a mass of galleries before the stairway was built from the surface. The rock here is full of water, and as such a region is otherwise avoided by the ancient excavators, it is clear this site had a special importance. This confirms the view that this is the *coemeterium ad nymphas B. Petri*, where the

apostle Peter baptized. Part of the old basilica of S. Silvestro, abandoned in the ninth century, has been excavated. Excavations were also conducted between the Via Appia and the Via Ardeatina, in search of the basilica of the Pope Marcus, and the cemetery of Balbina. The results are not yet conclusive, but the remains found may belong to the basilica.

**Acquisitions of the Cabinet of Prints.**—In *Boll. Arte*, I, 1907, v, pp. 7-18 (pl.; 5 figs.), F. HERMANIN describes a number of drawings recently acquired by the Cabinet of Prints in Rome. Three of these are by Polidoro da Caravaggio, of whose works the Cabinet now has an important series, which is discussed in detail. Another, representing Hercules fighting, is attributed to the school of Antonio Pollaiuolo. A study in drapery belongs to the school of Andrea Verrocchio. Others show the style of Pierino del Vaga, Rosso Fiorentino, and Pietro da Cortona.

**A Relief of the Renaissance.**—In the Palazzo della Scimia in Rome is a fine relief, hitherto unpublished, representing the Virgin seated with the Child on her lap between St. Peter and St. Paul. The former seems to commend to her protection a tower, evidently the one now known as the Torre della Scimia. Below are the arms of the Scapucci family, and the date MCIII, probably an error for 1503. The style indicates a work of the Lombard School, in which Andrea Bregno probably had a share. (V. LEONARDI, *Boll. Arte*, I, 1907, iii, pp. 19-22; fig.)

**SANTA VITTORIA.**—**Works of Art in a Country Church.**—In the church belonging to a confraternity of St. Francis, near the village of Santa Vittoria in Piedmont, there are to be found a painting of the school of Macrino d' Alba and important frescoes from the hand of some Piedmontese painter of the *quattrocento*. (E. MILANO, *Arte e Storia*, 1906, pp. 179-184.)

**SARDINIA.**—**Churches and Works of Art.**—In *Boll. Arte*, I, 1907, ii, pp. 3-16 (3 pls.; 22 figs.), D. SCANO describes a number of old churches in Sardinia, and the works of art in the Cathedral at Cagliari. The churches discussed are the recently restored S. Gavino at Portotorres, of the eleventh century; Sta. Giusta at Sta. Giusta, one of the earliest Romanesque churches on the island; S. Pantaleo at Dolianova, which shows a puzzling combination of Romanesque and Gothic elements, and the churches of the Cappuccini and of Sta. Chiara at Iglesias, both belonging to the transitional period between Romanesque and Gothic. Of the plate in the cathedral the most important piece is a large silver crucifix, which rests on a base in the form of a richly decorated Gothic shrine, and is itself adorned on both sides with numerous figures in relief. It is assigned to the fifteenth century. In *L'Arte*, 1907, pp. 47-52 (3 figs.), E. BRUNELLI describes a plate and ewer, and a *pianeta* preserved in the same treasury. The decorations of the latter are in the Spanish style of the sixteenth century. The plate and ewer are probably the work of local artists. There is no trace of the art of Cellini, the traditional maker. Sardinian work generally preserves Gothic traditions until the introduction of Spanish baroque, but there is a brief interval, in which these works belong, when the influence of the Italian renaissance is felt.

**SICILY.**—**Catacombs near Priolo.**—The excavation of Christian catacombs and tombs near Priolo is described in *Not. Scav.* 1906, pp. 185-198 (8 figs.), 218-243 (21 figs.), by P. ORSI. A southern group is about the



catacomb of Manomozza and the early church of S. Focà (cf. *Byz. Z.* 1899, pp. 636-642). The catacomb consists of an atrium and a neighboring chamber, both containing *arcosolia* and apparently pre-Constantinian. Later another chamber was added in which were two tombs under baldachins, and above a cupola terminating in an opening for light. Fragmentary painted Greek inscriptions and some small objects of clay and glass were found. At Riuzzo is a northern group of tombs, and two catacombs. The smaller of these is perhaps that of a family and its dependants. Nothing was found to fix the date. The larger seems formed by the later union of two secret burial places. In one chamber was a large tomb carefully protected by a stone screen. In this catacomb were found marble masks and heads of the Roman period, which had apparently been introduced when the catacomb was plundered by Vandals or Arabs.

**TURIN. — Reliefs in Wood.** — The Royal Gallery at Turin has received three reliefs in wood. A triptych is Flemish work of the fifteenth century. A panel, with four Franciscan saints above, kneeling Franciscans, men and women, in the middle, and below a fawn, seems to be Piedmontese work of the fifteenth century. The third, a polyptych with painted wings, and a relief of the Madonna and Child, is also Piedmontese, but of the early sixteenth century. (*A. VESME, Boll. Arte*, IV, 1907, iv, pp. 16-18; 3 figs.)

**VENICE. — A Portrait by Lorenzo Lotto.** — The Royal Gallery at Venice has lately secured a fine portrait by Lorenzo Lotto, representing in half-length a bearded man, wearing the black cap of a scholar of the fifteenth century. It is a good example of Lotto's early work, at the transition from his first to his second style. (*G. FOGOLARI, Boll. Arte*, I, 1907, i, pp. 23-24; fig.)

**VERONA. — A Gothic Burial.** — In *Madonna Verona*, 1907, pp. 1-9 (2 figs.), C. CIPOLLA describes the discovery in a court of the Palazzo Miniscalchi of a grave of the Gothic or early Lombard period. Among the contents were a gold pectoral cross, earrings, and a ring, all of rich workmanship. The absence of weapons makes it probable that the tomb was that of a woman.

## FRANCE

**AVIGNON. — Discovery of Frescoes.** — In the course of investigations in the Palace of the Popes at Avignon the painter Yperman has discovered at the end of the chapel called the "Consistory Hall" the traces of a large Crucifixion in fresco, dating from the middle ages. The coloring is gone, but the drawing, of a remarkable purity, remains. Similar traces have been found on the right wall of the same chapel. (*Chron. Arts*, 1907, p. 150.)

**Statuette of a Kneeling Monk.** — In *Le Musée*, IV, 1907, p. 228 (pl.), É. BAILLY publishes a marble statuette recently found in the walls of an old house at Avignon and now in the collection of Mme. P. Biollay. It represents a kneeling monk, looking upward, and seems to have formed part of a group, probably on a tomb. It is a good example of local art at the time of the Papal residence.

**AZAY-LE-RIDEAU. — A New Museum of Renaissance Art.** — Gifts by Mme. Louis Stern, the Rothschilds, Fernand Halphen, and Charles Stern,



together with contributions from the *Administration des Beaux-Arts*, have rendered possible the formation at Azay-le-Rideau of a museum devoted to the art of the Renaissance. (*Chron. Arts*, 1907, p. 18.) *Ibid.* p. 93 are announced additional gifts.

**DAUMAZAN.** — **A Mediaeval Inscription.** — In *B. Soc. Ant. Fr.* 1906, pp. 340-342, C. ENLART publishes four Latin hexameters, referring to the capture of Jerusalem by the Crusaders, July 15, 1099. They were recently discovered in the south wall of the transept of the parish church at Daumazan. Above the verses is carved an alphabet, and below is the date, 1156, which probably refers to the consecration of the church, when an alphabet was often traced on the building.

**PARIS.** — **Acquisitions of the Bibliothèque Nationale.** — Among the recent additions to the department of manuscripts in the Bibliothèque Nationale are a missal of the Premonstratensian use, with miniatures, bequeathed by Mme. Cléry, and the second volume of Josephus' *Antiquities* with the miniatures by Jean Foucquet, presented by the King of England (see *A. J. A.* X, p. 372). A detailed list of the accessions is given in *Bibl. Éc. Chartes*, 1907, pp. 1-74, by H. OMONT.

**Acquisitions of the Louvre.** — Recent additions to the Louvre collections include two fourteenth century statues, the effigies of Charles IV and his wife Jeanne d'Evreux, by Jean de Liège; a fourteenth century angel; a Virgin of the fifteenth century; a kneeling donor of the sixteenth century, — all from the abbey of Maubuisson, and presented by the *Société des Amis du Louvre*. (*Burl. Mag.* XI, 1907, pp. 55-56.) In *B. Soc. Ant. Fr.* 1906, pp. 394-400, MARQUET DE VASSELLOT describes a copper basin of the middle of the twelfth century recently acquired. It is decorated with an inscription in leonine verse and several scenes in outline from the life of the apostle Thomas. Similar basins are found in the museums of western Germany, and are supposed to be of Westphalian origin. See also *Chron. Arts*, 1907, p. 42. Other additions are an ivory Virgin of the fourteenth century, from the Adolphe Rothschild fund, and a bronze group representing a Peasant leading a Cow, a realistic Flemish work of the early seventeenth century, presented by M. Radziersdorfer. (*Chron. Arts*, 1907, pp. 114-115.) Comte Potocki has lent Rembrandt's Portrait of his Brother (*ca.* 1650), which he intends to bequeath to the Louvre. (*Chron. Arts*, 1907, pp. 85-86.)

**Additions to the Trocadéro.** — The *Musée de Sculpture comparée du Trocadéro* has added casts of the following objects: the Romanesque capitals of the abbey church of Dommartin at Amiens; a double figured capital from the cloister of Corbie in the same city; the twelfth century censer in the Lille museum; and two fragments of statues from the old cathedral of Cambrai; from the thirteenth century, the sepulchral figure of Ste. Ozanne in the crypt of Jouarre, a small bas-relief of the Coronation of the Virgin, at Metz, a female head from Reims, and the sarcophagus of John of Salisbury, bishop of Chartres, discovered during the excavations in the abbey of Josaphat; from the fourteenth century, the four statuettes of the collegiate church at Mantes; from the fifteenth century, four figures in the Amiens museum and a bust of the "Virgin of Pity"; from the sixteenth century, the altarpiece of Hattonchatel (Meuse), the sepulchral figure of Philippe de Gueldres, the marble medallion of Antoine de Lannoy, governor of Genoa, in the Museum of Amiens, and two purely Italian reliefs in the same

museum. A new catalogue, including a bibliography, will soon appear. (*Chron. Arts*, 1907, pp. 174-175.)

**VALENCIENNES. — A Fourteenth Century Tapestry.** — A description of a tapestry preserved in the museum at Valenciennes is given in *Chron. Arts*, 1907, p. 36, by M. HÉNAULT. It represents a fifteenth century journey, which includes among the participants such famous persons as Charles VIII, Philippe le Beau, his wife Jeanne la Folle, and the young Maximilian, together with many secondary personages who appear in other tapestries. The tapestry belonged to an unknown family of the fifteenth century, from whom it passed to the house of Saxony, whose arms appear upon the border. At the time of the Revolution, it was preserved in a room of the Hôtel de Ville at Valenciennes.

### GERMANY

**ITALIAN MINIATURES IN GERMANY.** — In *L'Arte*, 1907, pp. 25-32 (6 figs.), P. D'ANCONA describes five manuscripts containing miniatures by Italian artists. The first is a fifteenth century manuscript of Boccaccio's *Filocalo* now in Cassel, with miniatures by a Neapolitan, as is shown by the love of minute detail and the peculiar treatment of water and mountains. Another codex in the same library contains Aretino's compilation of the *Rime*, *Trionfi*, and *Vita del Petrarca*, and was decorated by Marmitta, a sixteenth century painter mentioned by Vasari, as appears from some verses inserted by way of introduction. The artist shows the influence of Mantegna. The third manuscript is Cod. 277, A. Extr. at Wolfenbüttel, which contains verses, probably by some imitator of Giusto. Its two miniatures of Apollo and Daphne, and Apollo and the Muses, are plainly the work of Liberale da Verona. The article concludes with a description of two small manuscripts of Petrarch's *Trionfi*, one in the Royal Library at Dresden, the other in the Imperial Library at Vienna.

**BERLIN. — Acquisitions of the Kaiser Friedrich Museum.** — Recent additions to the Kaiser Friedrich Museum include: from the Hainauer collection, by gift: a small clay "Thorn extractor," probably by the Paduan Bellano, a Venetian bronze statuette of St. Peter (the companion piece, St. Paul, has recently been bought), a Gothic ivory statuette of the Madonna, two late sixteenth century bronze chandeliers from the Strozzi palace, a Madonna adoring the Child by Domenico di Paris, a marble bust of Luca Mini by Mino da Fiesole, a small bronze relief of the Madonna with angel musicians by Donatello, a polychrome relief of the Madonna by Rossellino, four panels of Saints, parts of an altarpiece by Martin Schaffner, and a Decapitation of St. John by Herri Met de Bles. These two painters were not heretofore represented in the Berlin Gallery. Other acquisitions are: Three Musicians with an Ape by Velasquez, an Adoration of the Shepherds by Murillo, a Portrait of a Lady by Joos van Cleve, and Anthonio Mor's Portrait of the Duchess Margaret of Parma. (*Burl. Mag.* X, 1906, p. 199.) To the collection of mediæval and Renaissance sculpture have been added: an Apostle by Tilman Riemenschneider; a polychrome Baptism in relief by Hans Leinberger of Landshut; a group of figures for the Mount Calvary, South German carving of about 1500; a French thirteenth century Madonna enthroned; and a Burgundian stone statuette of "Pharaoh's Daughter find-

ing Moses" of the end of the fifteenth century. (*Burl. Mag.* X, 1907, pp. 399-400.)

**ERLANGEN.—A New Museum.**—The catalogue of the new gallery of paintings at Erlangen shows that the collection includes seventy-four pictures taken from the stock of the Alte Pinakothek at Munich, twenty-four from Augsburg, and twenty-three from Schleissheim. The museum was opened by the government in response to a request from the University of Erlangen to facilitate studies in the history of the fine arts, and for this purpose characteristic examples of the old German, Dutch, Flemish, and Italian schools were selected and sent to the museum. (*Burl. Mag.* X, 1907, p. 399.)

#### AUSTRIA-HUNGARY

**GRATZ.—A Crucifix of the Nuremberg School.**—The very beautiful Christ on the Cross in the church of the Brothers of Mercy at Gratz was recently identified by Professor Brandstetter as a work of the Nuremberg school. He detached the body from the cross and after a careful cleaning discovered upon the drapery the inscription: *Georg Schweigger in Nürnberg anno 1633*. (*Chron. Arts*, 1907, p. 35.)

**VID DI NARENTA.—A Fifth or Sixth Century Relief.**—FR. BULIĆ publishes in *N. Bull. Arch. Crist.* XII, 1906, pp. 207-214 (2 figs.), a relief representing two peacocks facing a bowl, a well-known motive with eucharistic meaning. The relief, which is of the fifth or sixth century, is important only as confirming the author's opinion that Narenta, the ancient *Nařona*, was not destroyed in the third or fourth century A.D., but continued in existence until the disappearance of Roman authority in Dalmatia.

#### GREAT BRITAIN

**DISCOVERY OF A PAINTING BY VELASQUEZ.**—A picture belonging to Sir George Donaldson is identified by H. Cook in *Burl. Mag.* X, 1906, pp. 171-172, as Velasquez's missing portrait of Calabaças, a fool of the court of Philip IV. The subject is a laughing clown, standing before a folding stool, holding in his right hand a lady's portrait, and in his left a paper windmill on the end of a stick. The clown is identified with the subject of the *Bobo de Caria* in the Madrid Gallery.

**HEXHAM.—The Abbey Church.**—In the *London Times*, April 1, 1907, E. S. SAVAGE reports discoveries at Hexham in clearing the ground for the erection of a nave for the old abbey church. These include the remains of a late Gothic nave, and of the earlier Saxon church (ca. 674 A.D.), as well as fragments from the neighboring Roman town, Corstopitum. Among the latter are a bust of an emperor, and more of the inscription in the north passage of the crypt. It named Severus and his sons, but Geta's name had been erased.

**IXWORTH.—An Ornamental Metal Disk.**—In *Reliq.* XIII, 1907, pp. 133-134 (2 figs.), is published a metal disk with zoömorphie designs found at Ixworth, Suffolk. It is Anglian work, and originally formed the head of a pin.

**LONDON.—Acquisitions of the National Gallery.**—By the legacy of Miss Cohen, the National Gallery has become the possessor of twenty-six



paintings, the most important of which are three portraits by Romanino, Alvise Vivarini, and Costa. They are described, with reproductions of the Romanino and Vivarini, by HERBERT COOK in *L'Arte*, 1907, p. 152. See also *Chron. Arts*, 1906, p. 342.

**Old Masters at the Royal Academy.**—The exhibition of Old Masters at the Royal Academy is discussed by H. COOK in *L'Arte*, 1907, pp. 150–152. Among the pictures which the exhibition first made generally known is a large Circumcision by Bartolomeo Veneto, signed and dated 1506. Other noteworthy pictures are a Holy Family by Andrea del Sarto, a Venus or Lady at her Toilet, which may be a copy of the Bellini in Vienna, and a much discussed Portrait of a Lady by Ambrogio de Predis, from Lord Roden's collection at Tullymore Park in Ireland. The identification of the lady in this picture is attempted by Miss HEWETT in *Burl. Mag.* X, 1907, pp. 309–313 (2 pls.), who considers that she is Lucrezia Crivelli. Mr. Cook, however, believes that the letters L. O. and the Moor's head on the clasp she wears are an allusion to Ludovico il Moro, and that she is Cecilia Galzerani, his mistress.

**New Italian Medals in the British Museum.**—G. F. HILL in *Burl. Mag.* X, 1907, pp. 384–387, describes and reproduces some Italian medals recently acquired by the British Museum. One is a lead proof of Pisanello's medal of Vittorino da Feltre, another the same artist's medal of Pier Candido Decembrio, formerly in the Piot collection, and the rest belong to the more common work of Pastorino da Siena.

**A Wax Model attributed to Michelangelo.**—Two small models have been recently brought to light by the Keeper of Mediaeval Antiquities of the British Museum, one of which is an upright male torso, apparently by Baccio Bandinelli, while the other, a recumbent torso, recalls the figures on the Medici tombs so closely so as to suggest the attribution to Michelangelo. There is a lack of finish about the figure, and nothing of the heroic or superhuman in the proportions, but the first objection is removed by comparing the model for a Hercules and Cacus in the Victoria and Albert Museum, and the latter disappears when we find that the master's preliminary studies are almost invariably naturalistic, in spite of the disproportions of his finished work. (C. J. HOLMES, *Burl. Mag.* XI, 1907, pp. 189–190.)

**The "Madonna del Divino Amore."**—The picture called the "Madonna del Divino Amore," recently offered in London as a Raphael, was submitted to Messrs. Holmes and Fry for examination, with the result that they have found it a genuine product of Raphael's immediate entourage, probably executed by Baldassare Peruzzi after a drawing by Raphael himself. (*Rass. d'Arte*, May, 1907, Cronaca.)

**ROWLSTONE.**—**A Sculptured Norman Tympanum.**—The Norman tympanum over the south doorway of the church of St. Peter at Rowlstone, Herefordshire, bears a representation of Christ in Glory, within an oval aureole supported by four angels. The nimbus is cruciform, but without the enclosing circle. (*Reliq.* XIII, 1907, pp. 135; fig.)

**STILLINGFLEET.**—**A Viking Ship on a Norman Door.**—The door of the church at Stillingfleet, Yorkshire, is adorned with two horizontal hinge straps of iron, with ends terminating in beasts' heads. On the upper part of the door are iron ornaments, including figures of men, a device of fleur-de-lys, and a Viking ship. The whole design is intensely Scandinavian



in character. Another boat is represented on the ironwork of a church door at Stapleford, Kent. (*Reliq.* XIII, 1907, pp. 127-128; 2 figs.)

## AFRICA

**CARTHAGE.**—**The Cemetery at Mcidfa.**—Father DELATTRE publishes in *C. R. Acad. Insc.* 1907, pp. 118-127 (2 figs.), a report on the continuation of his excavations at Mcidfa (see *A. J. A.* XI, p. 131). Of the basilica only the foundation and some architectural fragments remain, but beside the church is a large rectangular area filled with tombs. Many fragments, including part of a concave sun-dial, lamps, and slabs decorated with Christian symbols have been recovered, but the chief result is the discovery of 3963 fragments of Latin inscriptions, chiefly Christian. *Ibid.* pp. 176-177, A. HÉRON DE VILLEFOSSE reports that Father Delattre has discovered in fragments a slab from a tomb bearing the names of the martyrs Perpetua, Felicitas, and their companions.

**Seals and Inscriptions.**—In *B. Soc. Ant. Fr.* 1906, pp. 322-324 (3 figs.), P. MONCEAUX publishes two lead amulets, in the form of the seal of Solomon, and a lead tablet containing remains of a magical inscription. All were found at Carthage by Father Delattre. *Ibid.* pp. 351-353, he describes two Byzantine lead seals, and two coins from the same source. *Ibid.* pp. 372-373 (2 figs.), he publishes an abraxas gem, and a fragment of a Christian lamp, on which is represented a ship with four passengers, and in front of the prow a swan.

**HENCHIR CHORAB.**—**A Dedication.**—The following dedication has been recently found inscribed upon a pilaster of an early Christian basilica at Henchir Chorab: *ad hanc do|num Dei tr|ibunal basi|licae Domi|nae Castae | sanctae ac | venerande | martiri* (palm) *| Sabinianus | una cum coniuge et filis | votum per|fecit* (two palms). The martyr Casta is mentioned in the *martyrologium Hieronymianum*. The *tribunal basilicae* is interesting as a phrase transferred from the terminology of the pagan basilica to denote the elevated presbyterium. (O. MARUCCHI, *N. Bull. Arch. Crist.* 1906, pp. 315-316.)

**HENCHIR KEMABLEL.**—**Christian Inscriptions.**—Upon the arch of a basilica at Henchir Kemabel the following inscription was recently found: . . . MER | ARMIGERORVM | BOTVM COMPLEBIT DOGS. The first words refer to the *numerus* with its epithet *armigeri*. The abbreviation completing the inscription is the famous *Deo gratias* adopted by the Catholics as counter cry to the schismatic Donatists. The same formula is found in another inscription on a basilica in the neighborhood. (O. MARUCCHI, *N. Bull. Arch. Crist.* 1906, pp. 314-315.)

**THABRAKA.**—**Mosaics.**—Among the mosaics in the pavement of a basilica discovered in Thabraka, one was found which outlined the plan and elevation of a church, the *ecclesia mater* according to the accompanying inscription. Another depicts a scribe at his desk, busily copying a *martyrum vita*. (O. MARUCCHI, *N. Bull. Arch. Crist.* 1906, pp. 316-317.)

## UNITED STATES

**BROOKLYN.**—**A Triptych by Sano di Pietro.**—The Brooklyn Museum of Arts and Sciences has received from Mr. A. A. Healy a triptych

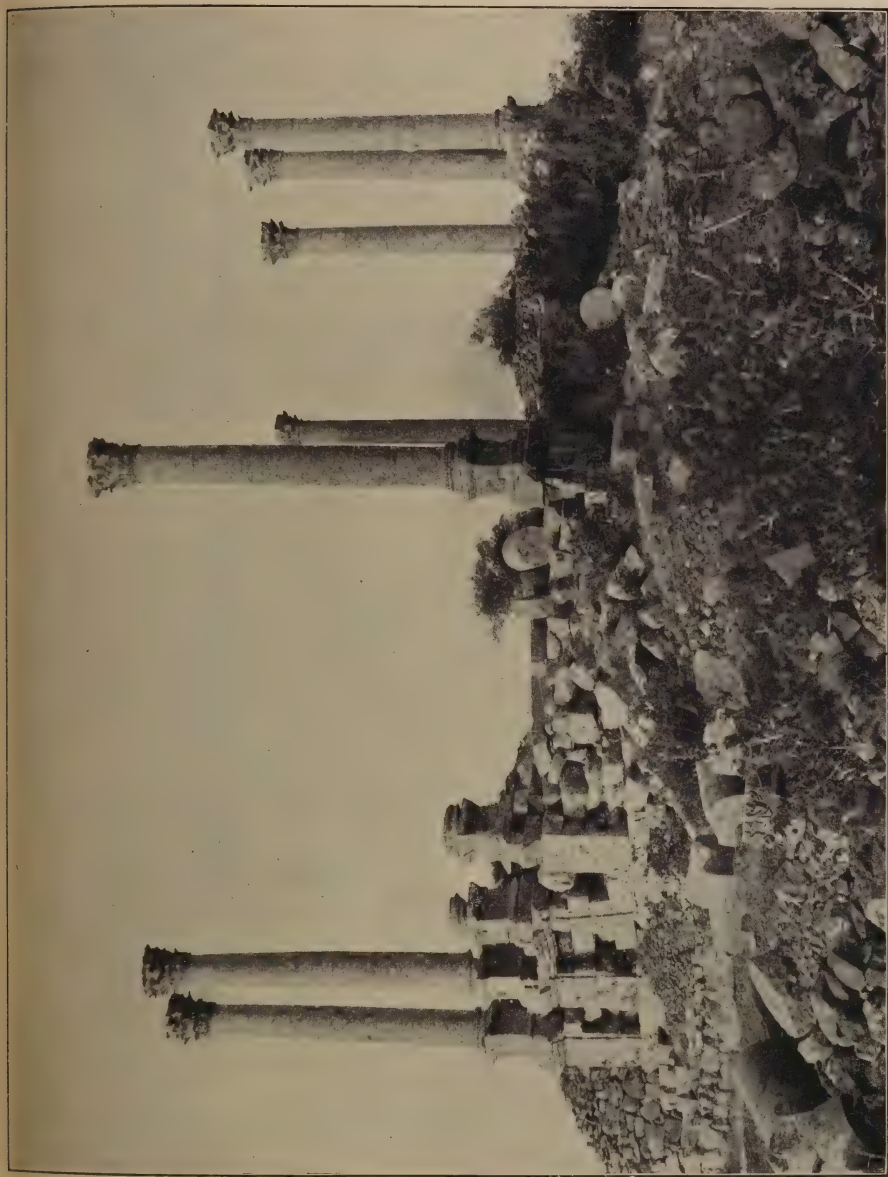
by Sano di Pietro (1406-1481), representing the Virgin seated between two Evangelists. It belonged for several generations to a family living near Siena and was shown in the Siense exposition of 1904. The only other painting by Sano in the United States is that in the Jarvis Collection at New Haven. (*Chron. Arts*, 1907, p. 77.)

**CLEVELAND.**—*Italian Pictures in the Hollenden Gallery.*—The gallery of Mr. L. E. Holden contains a number of Italian paintings which were bought, in 1867, from the Jarvis collection. The most important of them are described and reproduced by MARY LOGAN BERENSON in *Rass. d'Arte*, 1907, pp. 1-5. Those reproduced are: a Madonna suckling the Child, of the Siense school; a Madonna adoring the Child, ascribed to Domenico Ghirlandaio in the gallery but probably by Botticini; a Virgin suckling the Child, by Lorenzo di Credi; a portrait of Giuliano de' Medici, drawn from Michelangelo's statue, probably by Salviati; an excellent Madonna and Saints, by Lorenzo da San Severino, the only representation of the Umbrians in the collection; an Adoration of the Shepherds, possibly of Bramantino's school; an interesting Leonardesque Madonna which is already well known; and a Portrait of a Gentleman and his Wife, by G. B. Moroni.

**NEW YORK.**—*Acquisitions of the Metropolitan Museum.*—In *B. Metr. Mus.* 1907, p. 27 (fig.), the acquisition is reported of a Nativity by Fiorenzo di Lorenzo, a small but good example of this Umbrian master. *Ibid.* pp. 40-45 (5 figs.), BASHFORD DEAN describes a series of Burgundian tapestries of the fourteenth century representing the Seven Sacraments, recently presented by Mr. J. P. Morgan. Nothing is known of their history, and their origin and date are determined by internal evidence. *Ibid.* pp. 77-80 (3 figs.), R. E. F[RY] describes a large altarpiece dedicated to St. Andrew, formerly in the church of Perpignan. It is probably the work of Luis Borrassá, and is an admirable example of the recently discovered Catalan school, which flourished near Barcelona in the early fifteenth century. *Ibid.* pp. 108-109 (fig.), L. M. P. describes four Renaissance objects: a small marble statue of Temperance, a work of the Pisan school of the late fourteenth century; a terra-cotta relief of the Virgin and Child, by Jacopo della Quercia; a *cassone* panel of about 1420, representing the capture of Salerno by Robert Guiscard; a tabernacle with painted wings enclosing a relief of the Madonna, attributed to Rossi. *Ibid.* pp. 93-99 (5 figs.), E. R[OBINSON] announces that Mr. J. P. Morgan has presented to the museum the objects in the eighteenth-century section of the Hoentschel collection, and made an indefinite loan of the Gothic section. These objects will be exhibited in a new section of the building, and a detailed description is deferred.

**PHILADELPHIA.**—*The Future Picture Gallery.*—F. J. MATHER, in *Burl. Mag.* X, 1907, pp. 269-271, gives an estimate of the value of the gallery which it is said will be formed in Philadelphia from the collections of W. L. Elkins, J. G. Johnson, and P. A. B. Widener (see *A. J. A.* XI, p. 135). Two-thirds of the 1400 pictures are earlier than the nineteenth century. The Flemish and Dutch schools will be most completely represented by fine pictures. The Italian and Spanish painters will appear in less numbers, but some of the canvases are very important. English art of the eighteenth century and the landscape-painters from Gainsborough and Wilson to Turner will be "splendidly in evidence." French painting prior

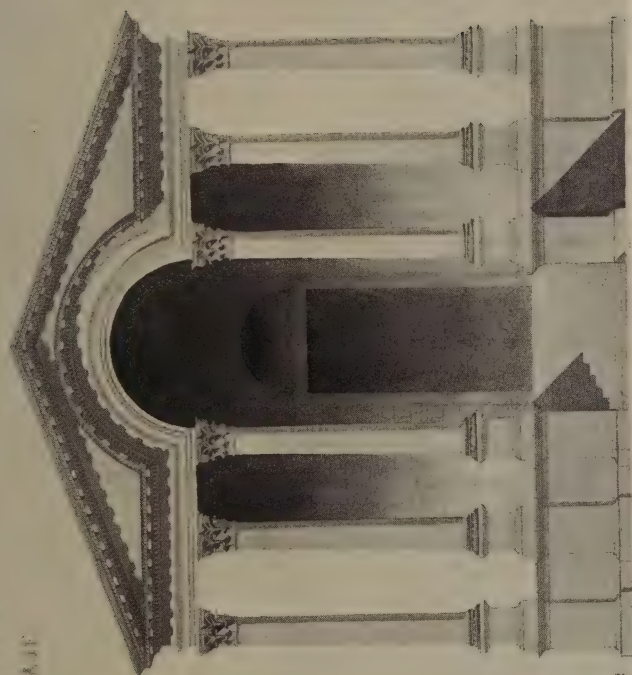
to 1800 will be the weakest portion, but the list includes some primitives, Clouet, and a remarkable Watteau. Early German painting is adequately represented, although most of the attributions to Dürer and Holbein are questionable. The gallery will rank with European museums of the second class, being "fairly on a par with the Cassel gallery, for instance, or with that of Glasgow, while being more comprehensive than either."



TEMPLE AT KANAWÂT FROM SOUTHWEST



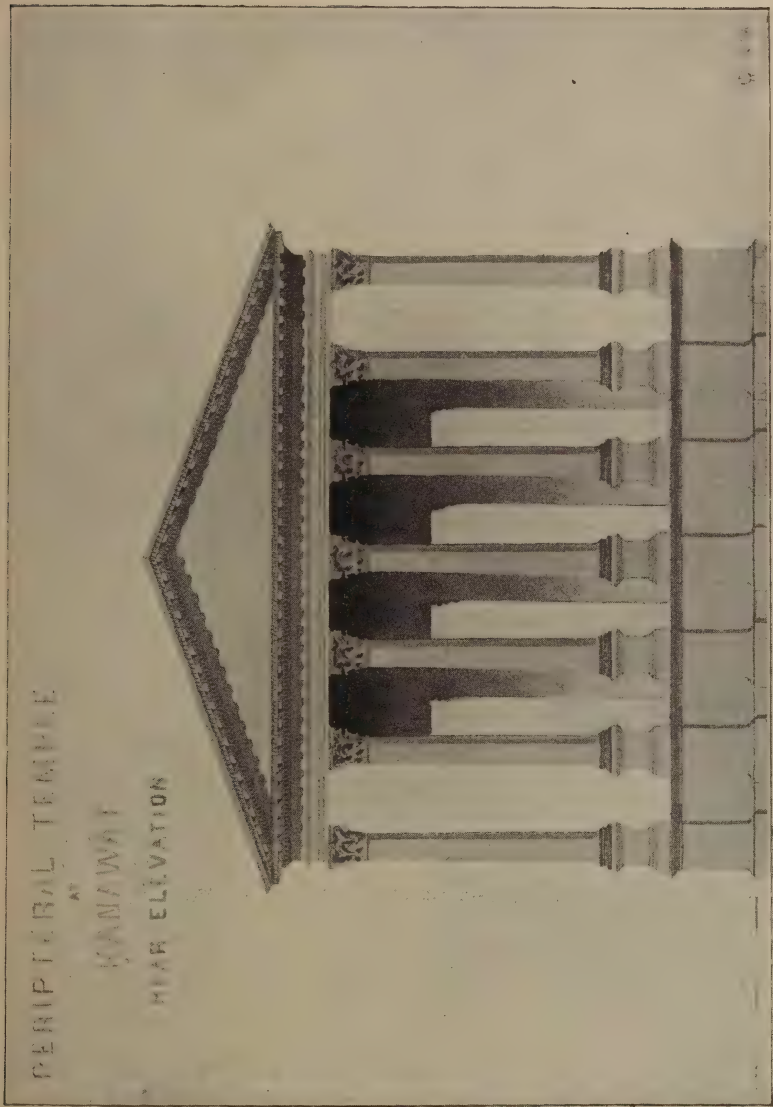




PERIPTERAL TEMPLE  
AT  
KANAWÂT  
FAÇADE

TEMPLE AT KANAWÂT. FAÇADE



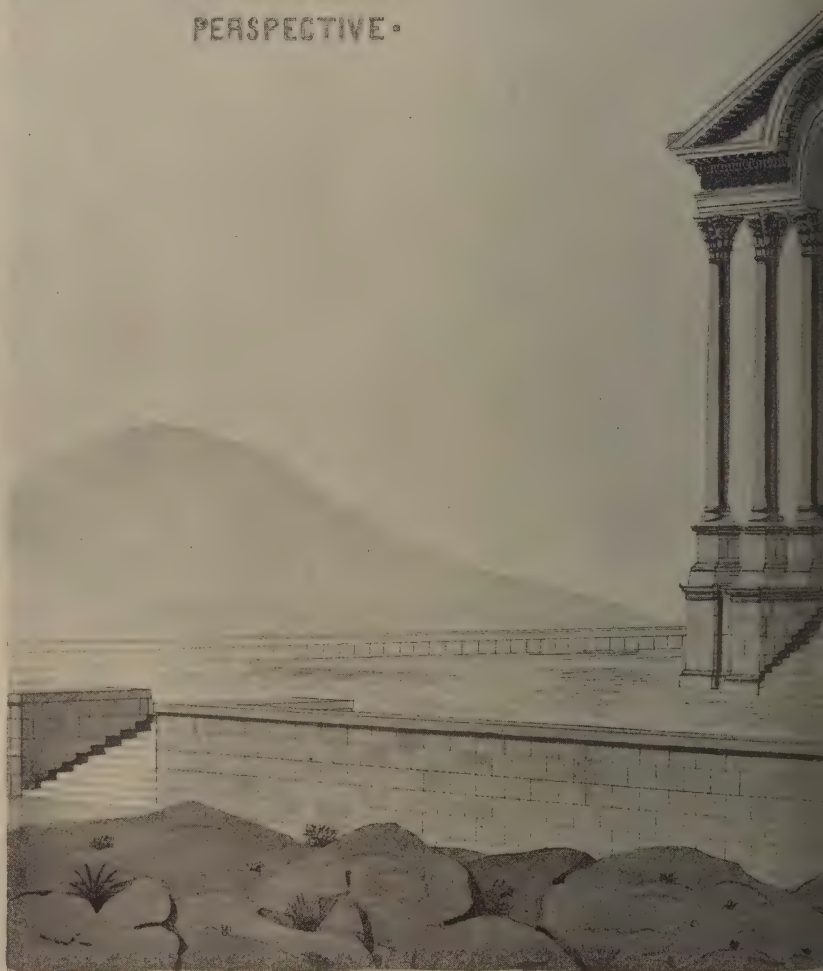


PERIPTERAL TEMPLE  
AT  
KANAWÂT  
REAR ELEVATION

TEMPLE AT KANAWÂT. REAR ELEVATION



PERIPTERAL TEMPLE  
AT  
KANAWÂT  
PERSPECTIVE.





RSPECTIVE



## THE TEMPLE OF HELIOS (?) AT ḲANAWÂT

[PLATES XXVIII-XXXI]

ḲANAWÂT,<sup>1</sup> the ancient Kanatha, is a site of great antiquity and contains ruins covering many periods, among which are those of two temples belonging to the latter half of the second century A.D. The one dedicated to Zeus is situated in the upper part of the town near the southern wall, and its plan, and photographs of its present condition, may be found in Professor Butler's *Architecture in Northern Central Syria and the Djebel Haurân*.<sup>2</sup> The second large temple at Ḳanawât is situated outside of the walls and far to the north on lower ground. This is the so-called Temple of Helios, the restoration of which I have attempted.

Its attribution to Helios rests upon the rather uncertain evidence of an inscription cut upon the east face of the die of the pedestal of the first column standing at the south end of the outer row of columns on the east side of the temple. This inscription has been several times copied, and as restored by Professor Prentice<sup>3</sup> reads:

Θ]εβάνης Σίθρον τὸ[ν ν]α[ὸν Ἡ]λίου [ἐκ] τῶν ιδίων ἐσσεβὼν ἀνέθηκεν.

*Thebanes, son of Sithros, in devout service, erected at his own expense the temple of Helios.*

<sup>1</sup> As in the case of a former article on Mushennef (*A.J.A.*, XI, pp. 1-6), I am largely indebted to Professor Howard Crosby Butler and Professor William Kelly Prentice, two of the members of the American expedition to Syria in 1900, for the photographs, notes, and inscriptions from which the restorations shown in this article have been made.

<sup>2</sup> Part II of the *Publications of an American Archaeological Expedition to Syria in 1899-1900*, pp. 352-354.

<sup>3</sup> *American Archaeological Expedition to Syria, 1899-1900*, Part III, No. 407.



If this is the correct reading, and it is practically the one which was adopted by Berggren, who probably saw the inscription when it was in better condition than in the time of his

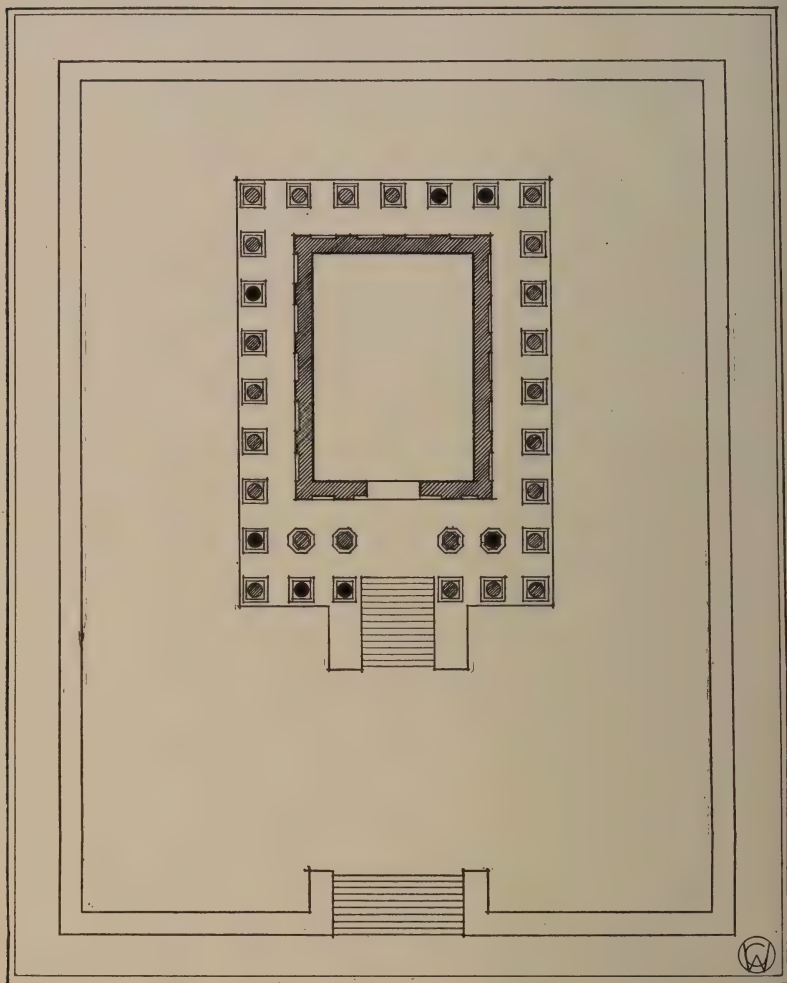


FIGURE 1. — PLAN OF TEMPLE AT KANAWÂT. Scale 1 cm. = 4 m.

successors, it would indicate that the temple was dedicated to Helios, and for the present at least such an attribution is the most plausible.

The temple is peripteral (Fig. 1) and faces toward the east,

with a double row of six columns on the front, single rows of nine on the sides, and a single row of seven in the rear, the latter being a very unusual arrangement, probably adopted to regulate the intercolumniation. Seven of these columns are still standing to their full height (PLATE XXVIII). Only the plan of the exterior wall of the cella can be traced, but this shows a series of pilasters corresponding to the columns with only a narrow pteroma between. The whole temple stood on a podium, paved with large slabs of stone which formed the ceiling of a basement within the podium, and was approached by a flight of steps between two parotids on the east front of the temple. Originally there was probably a large paved court surrounding the whole building, and this has been shown in the plan (Fig. 1) though no data either for its existence or extent were found, other than the paved courts that surround many temples of the same period in the Haurân.

In explaining the method used in the accompanying restorations (PLATES XXIX-XXXI), I shall describe the parts of the temple in detail, beginning from the base, and showing what authority there is for the various forms, mouldings, etc., employed.

One half of the western wall of the podium, together with two small sections of it below the two standing columns on the southern side, and a quarter of its eastern wall below the two standing columns adjoining the steps were still standing in May, 1900. Some of the north wall was also *in situ*, but a part had been torn down to furnish an entrance to the arched basement which is now used as a shelter for cattle. The northern half of the podium on the west façade (PLATE XXVIII) is free from débris for its entire height. Its base mouldings were thus found and consist of a plinth, surmounted by a cyma reversa with its two fillets. The total height is 2.50 m., and the cap is composed of a cyma recta above the conventional quarter-round, beneath which is a broad flat-band above three small fillets. A portion of the steps and the cap of the podium at the point where it breaks out to crown one of the parotids are in place (Fig. 2), though the number of steps and their exact dimensions cannot be obtained and have been merely conjectured.

Below each of the pedestals on which the columns of the peristyle rest, the wall of the podium is slightly broken out, as is shown in PLATES XXIX-XXXI. These pedestals are a



FIGURE 2.—TEMPLE AT KANAWÂT FROM EAST.

little less than two diameters high, and consist of a plinth in two stages, a base composed of a cyma recta above a torus, a die 0.55 m. high, and a cap consisting of two fillets, an ovolo,

a cavetto, and a fillet. Above this and belonging to the same block as these mouldings, though cut back from the edge, is a broad band of such a size that it forms a sort of plinth for the base of the column.

The bases are of the Attic type with two toruses separated by a scotia and these mouldings are richly carved. Above the bases, an ovolo and a narrow fillet take the place of the usual cincture and apophyge in accomplishing the transition from the base to the shaft proper. The shafts themselves are about eight diameters high, though with the base and capital added their height is increased to practically ten diameters, and thus, with the pedestals on which they stand, the columns have a very slender and graceful outline. There is considerable entasis (Fig. 2), which seems to have its greatest extent about midway up the shaft. The capitals are of the Corinthian type, and although all the volutes have been more or less broken, enough remains to render their reconstruction possible.

Unfortunately, as may be seen from the photographs, nothing is standing above the columns, and all this portion had to be assumed from other examples in the country. No parts of the architrave or cornice were found even upon the surrounding ground, and in fact from the systematic demolition and removal of all the parts of the structure which were of squared blocks, it would seem that the entablature and cella walls were undoubtedly removed to some other locality to furnish material for the construction of later, perhaps mediaeval or modern, buildings. Even portions of the podium were removed, and it is probable that the only reason why it was



FIGURE 3. — ENTABLATURE AT BOSRA.

not totally destroyed was the fear lest the huge columns should fall. It was therefore necessary, as I have said, to supply an entablature, and the one surmounting a column in front of the so-called Nymphaeum at Bosra (Fig. 3) was chosen. To be sure, it is the only known example of an entablature with consoles in this part of Syria, but it is from a



building of nearly the same date as the temple of Helios and it seems probable that this feature should have been employed at both places. I have again used the arcuated architrave over the central pair of columns on the eastern façade (PLATE XXIX) as in the case of Mushennef (*A.J.A.*, XI, Pl. II), for the width of the intercolumniation and the general use of this feature in the Haurân seemed to me sufficient indications of its employment here. The gable form of the roof can also be only conjectured, but it is found with the arcuated archi-

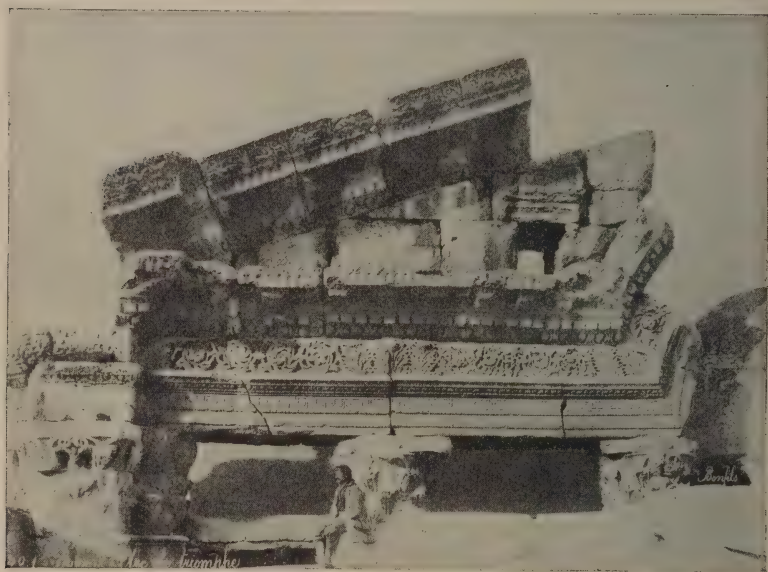


FIGURE 4. — TRIUMPHAL ARCH AT DAMASCUS.

trave in many of the buildings of the country, including the so-called triumphal arch at Damascus, where the same form of entablature is also employed (Fig. 4).

The four inner columns of the second row at the east end are interesting from the fact that they are set upon octagonal instead of square pedestals, as is shown in the one at the left of the steps in the perspective (PLATE XXXI). As I have remarked, the use of seven columns in the rear, or west, elevation of the temple is unusual, and it is to show the effect of such an arrangement that PLATE XXX has been drawn. If as few as

six or as many as eight columns had been used, the intercolumniation would have been so changed as to have left no columns opposite the ends of the cella walls and the spacings would have been quite different from those of the other sides of the building, whereas they are now almost the same, though slightly narrower.

In the elevation of the cella wall of course everything was assumed, for it has been levelled to within 0.30 m. of the pavement and only its position was obtainable. The doorway with its relieving arch is of the type most common in the country and was used at 'Atil, in the Kaişariyeh at Şakķā, and many other places.

The perspective (PLATE XXXI) has been drawn directly from the measured drawings of the façade and plan, and nothing new has been assumed except the tile roof, and as tiles were frequently used in the Haurân, they have been adopted here. The paved court is no longer to be seen, but there are courts at Mushennef and elsewhere, and in all probability it still exists here, covered by soil and débris, unless it has been carried away for the sake of its squared blocks.

The details and ornamentation of the temple are most interesting, and in order to show the mouldings and carvings of the

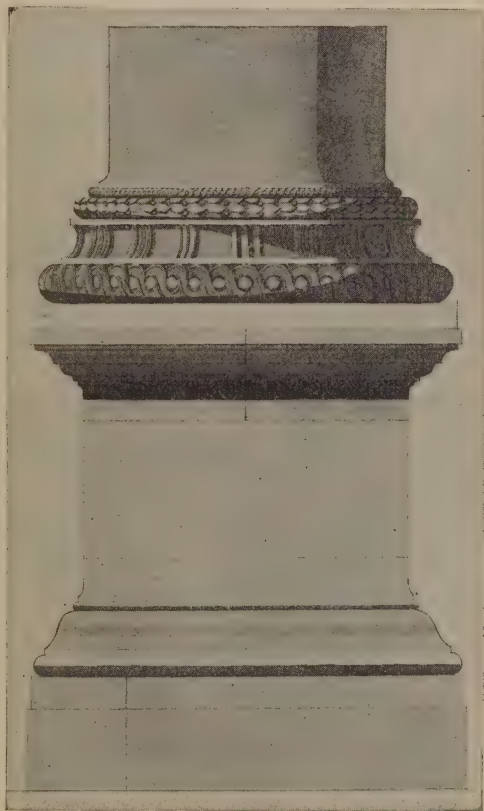


FIGURE 5. — RESTORED BASE OF COLUMN.

pedestal and base of one of the columns, I have made a drawing of this detail (Fig. 5) on a larger scale than was possible in either of the elevations. In this drawing, I made use of a photograph of one of the pedestals (Fig. 6) and also of the



FIGURE 6. — BASE OF COLUMN.

fragment of a column base which may be seen, half hidden in the grass, in the foreground of Fig. 2. It will be seen how elaborately the mouldings of the base were carved, the torus having a guilloche of an interesting type with little circular knobs between the braids, while the scotia has the reeded ornament found in the Temple of Zeus at Kanawât, the Temple at Mushennef, and elsewhere, with groups of three perpendicular

reeds in high relief at equal intervals around the columns. Above this, the small torus is carved with the bay leaf pattern in which the berries are shown in various places between the leaves, thus adding a considerable realism and charm to the effect. The little curved fillet above this torus is carved with a miniature reproduction of the guilloche of the large torus and completes the elaborate decoration of the base. The base shown in the photograph seems to have its lower moulding carved with a braid ornament, and it is probable, therefore, that the bases were somewhat varied in their treatment. The pedestals and their mouldings are uncarved, but show very interesting profiles and well-proportioned forms. Inscriptions occur on many of them, sometimes, as shown in the photograph, on the crowning bands, and sometimes across the die itself, but these contain no archaeological information further than the designation of the person who erected the columns. (Pren-tice, *op. cit.*, Nos. 407-411.)

Situated as it was, outside of the city but high above the plain and with a superb view across the low lands toward the snow-clad peaks of the Anti-Lebanon, this temple must have produced a striking effect with the light, airy appearance of its many slender columns and the grace and charm of its proportions. Professor Butler has called it the "most beautiful and impressive of all the ruins of the Haurân," and it is greatly to be regretted that it is impossible to make an absolutely correct restoration of this appropriately dedicated Temple of the Sun.

CLARENCE WARD.

PRINCETON, N.J.



## LYSIPPUS AS A WORKER IN MARBLE

WITH the discovery at Delphi, in 1897, of the group of statues dedicated by Daochus, a new impetus was given to the study of Lysippus. When Preuner<sup>1</sup> found the same metrical inscription which was on the base of the best preserved statue of the group — the Agias — in the traveling journal of Stackelberg, copied from a base in Pharsalus, the home of Daochus, with the added words that Lysippus of Sicyon was the sculptor of the statue, our views of Lysippus had to undergo revision.



FIGURE 1. — STATUE OF AGIAS.

For this discovery brought the Agias (Fig. 1) — if not the others in the group — into direct connection with Lysippus by documentary evidence, while the easily recognized Lysippian characteristics of the statue confirmed this connection on stylistic grounds. It was clear that Daochus had set up a series of statues in honor of his ancestors both at Pharsalus and at Delphi. Whether the Thessalian group was of bronze, as is generally held owing to the widespread belief that Lysippus worked only in metal, and the group at Delphi was composed of marble replicas of these original bronze statues, will

<sup>1</sup> *Ein Delphisches Weihgeschenck*. Leipzig, 1900.

be discussed later. If the marble statues were copies, the inference is that they reproduced the originals, if not mechanically (as in later Roman days was the custom) at least faithfully; for having employed noted artists like Lysippus in the one case, the dedicator would have wished careful and accurate reproductions in the other. In any case it is safe to assume that the Agias represents the style and characteristics of Lysippus himself, and we are justified in making this statue the centre of our treatment of this artist.

But another statue, the so-called Apoxyomenus (Fig. 2), had, ever since its discovery in 1849, held this honored position. The words of Pliny (XXXIV, 62) describing one of Lysippus' best known works as an athlete "*destringens se*," and recording that this artist introduced a new canon into art, "*capita minora faciendo quam antiqui, corpora graciliora siccioraque, per quae proceritas signorum major videretur*," seemed to have their best illustration in this statue, which, though admittedly a late Roman work, has been looked upon as a copy of an original by Lysippus, and as faithfully representing his style in detail. When, however, the Apoxyomenus and the Agias were compared, despite certain marked similarities of pose, slender body and limbs, and small head increasing the apparent height (characteristics not exclusively Lysippian, as we see them quite as prominently in some other works, *e.g.* the warriors of the Mausoleum frieze), nevertheless the differences were seen to be so striking that it seemed futile to some to attempt to keep both statues as examples of the work of the same artist, even if they were assigned to different periods of his career.



FIGURE 2. — APOXYOMENUS.

These differences are most obvious in the surface modelling and facial expression of the two works: in the Agias the muscles are not overemphasized in detail, but show the simple directness of observation of artists who worked before the critical study of anatomy in the Alexandrian schools had reacted upon sculpture; in the Apoxyomenus, however, we see an intentional display of the results of this study in the drawn and labored muscular treatment, showing the artist's correct knowledge of the human form, a knowledge which characterized the sculptors of later Hellenistic times, when technique was learned and well nigh perfect, but freshness and vigor were wanting. Such academic work — which culminates later in realistic works like the Laocoön — hardly antedates the beginning of the third century, and there is absolutely no trace of it in the Agias. Furthermore, the face of the Agias has the intense expression, elsewhere seen only in works supposed to show the influence of Scopas, which recalls what the ancient critics,<sup>1</sup> notably Plutarch, said of Lysippus' portraits of Alexander as reproducing his manly and leonine air. A comparison of this face with that of the Apoxyomenus, which exhibits the utter lack of vigor and expression common in early Hellenistic works, makes it still more clear that we should no longer regard both these statues as examples of the style of one and the same artist.

Many critics have had their doubts about the Apoxyomenus, as its Hellenistic character has become more and more apparent, and have offered various explanations, not wishing to give the statue up as evidence. So far back as 1877 Köhler,<sup>2</sup> admitting these later characteristics, still thought the Roman copyist had preserved the general type of the original statue of Lysippus, though he had modernized the anatomical treatment. In a recent book,<sup>3</sup> Professor Michaelis expresses the opinion that the Agias is an early work of Lysippus, who was at that time under the influence of Scopas and Polyclitus, but whose style changed in his later years to that seen in the Apoxyomenus. But the Agias is no youthful work of Lysippus, nor can the influence of Scopas upon this artist

<sup>1</sup> For ancient criticisms of Lysippus see Overbeck's *Schriftquellen*, pp. 287 ff.

<sup>2</sup> *Ath. Mitt.* 1877, p. 57.

<sup>3</sup> *Arch. Entdeckungen d. 19<sup>ten</sup> Jahrh.* p. 276.



have been that of master upon pupil, as is generally assumed; but rather that of one great artist upon an independent contemporary. These points will be discussed later in this paper. The differences between the two statues seem too great to be reconciled on any such principle—their style and workmanship seem manifestly of two different periods. By separating them entirely, as P. Gardner<sup>1</sup> in his illuminating discussion of this whole question has done, we can rightly assign to Lysippus the early date which other evidence requires, and remove the Apoxyomenus from the fourth century altogether, thus explaining its later modelling, its expressionless features, and the build of the figure, which shows the use of three instead of two planes; and doubtless we should see with Gardner in the original a work not by Lysippus at all, but by some pupil or later member of his school. After thus eliminating the Apoxyomenus, we are justified in using the Agias as the centre of our future treatment of this artist, as furnishing the truest indication of his style, and best supported by circumstantial evidence.



FIGURE 3.—HEAD OF PHILANDRIDAS.

As the Agias is the statue of a victor, we can form from it an idea of the manner in which Lysippus represented his athletes; in giving up the Apoxyomenus, we must also give up statues of athletes,<sup>2</sup> which have hitherto, on the basis of their

<sup>1</sup> *J.H.S.* 1905, pp. 234 ff.

<sup>2</sup> As, e.g., those ascribed to Lysippus by Furtwängler, *Masterpieces*, p. 364 and n. 2.



resemblance to it, been assigned to this artist, and future ascriptions of this class of statues must be based on stylistic resemblance to the Agias.<sup>1</sup> Impressed by its remarkable likeness to the head of the Agias, I, some time ago,<sup>2</sup> hazarded the opinion that the much discussed marble head (Figs. 3 and 4) from Olympia<sup>3</sup> was Lysippian, and attempted to bring it into

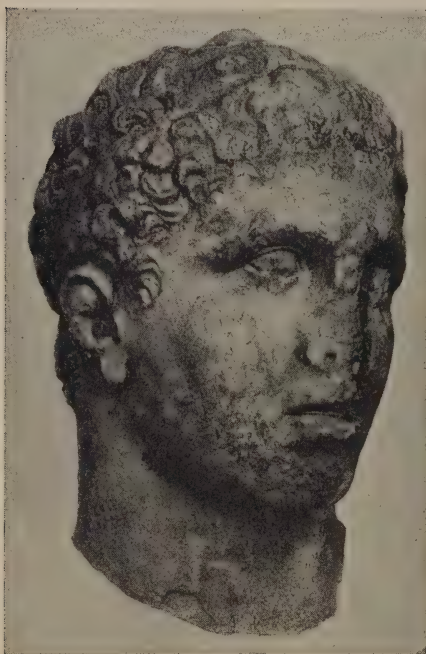


FIGURE 4. — HEAD OF PHILANDRIDAS.

relation with the statue of the Acarnanian boxer (whose name I restored as Philandridas) which Pausanias (VI, 2, 1) says was the work of Lysippus. Since then, after a careful study of the evidence, my original opinion has become conviction, and I now have no hesitancy in expressing the belief that in this beautiful marble head we have to do with an original work by Lysippus himself. It will be the purpose of the present paper to examine the reasons which lead me, in spite of serious and weighty objections, to maintain this view.

At first this head was ascribed with surprising unanimity to the school of Praxiteles,<sup>4</sup> and later, after the discovery of the Tegean heads, with almost equal unanimity to that of Scopas. Treu,<sup>5</sup> who first published the head, pointed out its near relationship to the Hermes, which appeared to him to be obvious, notwithstanding the injured condition of chin, nose, mouth, and

<sup>1</sup> Such a statue in Copenhagen (Ny-Carlsberg, no. 240) is ascribed to Lysippus by Mahler, *Polyklet u. seine Schule*, p. 153, n. 1.

<sup>2</sup> In *De Olympionicarum Statuis*, Halle, 1902, and enlarged 1903, pp. 27 ff.

<sup>3</sup> *Ausgr. v. Olympia*, V (1881), Taf. XX; also *Ergebnisse* III, Taf. LIV, 3-4.

<sup>4</sup> The head is still exhibited at Olympia in the same room as the Hermes.

<sup>5</sup> *Arch. Zeit.* 1880, p. 114, and *Ausgr. v. Ol.* V, pp. 13-14.

brows. He found the general proportions, the shape of the cranium and forehead, and the form of the cheeks and mouth the same, while the differences, the deeper cut and wider opened eyes, with their γοργόν expression, the hair, and the fact that the whole head is harder, leaner, and bonier than that of the Hermes, were all explained on account of the different character given the statue of a victor. Many other archaeologists, like Bötticher,<sup>1</sup> Laloux and Monceaux,<sup>2</sup> and Furtwängler,<sup>3</sup> have seen sure signs of the hand of Praxiteles or his school in the graceful attitude, delicate chiselling and finish of the work. Still others,<sup>4</sup> however, found every characteristic of Scopas in this head. Even Treu later found the head more Scopasic than Praxitelian, and yet, by a careful analysis,<sup>5</sup> he conclusively shows that the formation of the eyes, opening of the mouth, and treatment of the hair are so different in the heads from Tegea (and especially in that of Heracles) as to preclude the possibility of assigning them and the head from Olympia to the same sculptor, and so he declares for some independent sculptor among the contemporaries of Scopas. But he does not see Lysippus in this allied but independent sculptor, though he admits the resemblance of the head in question to that of the Agias, as do Homolle,<sup>6</sup> Mahler,<sup>7</sup> and other critics.



FIGURE 5. — HEAD OF AGIAS.

A detailed comparison of this head with that of the Agias (Fig.

<sup>1</sup> *Olympia*, p. 343.

<sup>2</sup> *Restauration d'Olympie*, p. 137.

<sup>3</sup> Roscher, *Lexikon*, s. v. *Herakles*, p. 2166.

<sup>4</sup> E.g. Gräff, *Röm. Mitt.* 1889, pp. 189–226, and v. Sybel, *Lützow's Zeitsch.* N. F. II, pp. 253 ff.

<sup>5</sup> *Olympia, Ergebnisse*, III, 1897, pp. 208–209, and n. 1 to p. 209.

<sup>6</sup> *B. C. H.* XXIII, p. 456.

<sup>7</sup> *Op. cit.* p. 149.

5) will show wherein the wonderful resemblance — so striking at first glance — consists, and will prove its Lysippian character. Neither head is a portrait, nor even individualized; the Agias could be no portrait, for Agias was the great-grandfather of Daochus, who enlisted the services of his contemporary, Lysippus, in erecting the dedication, and he won his victory in the pancratium over a century before these statues were set up.<sup>1</sup> A glance at the head from Olympia also clearly discloses its ideal character; for it is no portrait of Philandridas, but the victor *κατ' ἐξοχήν* in the pancratium. The small head of the Agias — under life size — first arrests attention as the chief characteristic of the whole statue, and, taken with the other proportions of the body, the chief mark of its Lysippian origin. As Homolle says, it is not that small heads are not found outside the school of Lysippus or before his day, — for Myron can furnish examples of them, — but it is only with Lysippus and after him that we see a conscious intention of having the proportions thus reduced. Now the head from Olympia is also less than life size,<sup>2</sup> but as the head alone is preserved, we can only assume the proportions it bore to the body to be similar to those we see in the Agias. The conformation of both crania is, as in Attic works, round, with small only slightly projecting occiputs, as opposed to the squareness of Polyclitan heads, which are longer from front to back and flatter on top, — showing how Lysippus in this respect departed from the Doryphorus. This cranial conformation is almost identical in both heads, as is clearly shown in the accompanying diagram (Fig. 6), where one is drawn in profile over the other.

The head of the Agias is turned slightly upward and to the left. Treu found traces of the use of a file on the back of the neck of the head from Olympia, which show from their position, what also was clear from the muscles of the throat, that this head also was inclined somewhat to the left and upward, pos-

<sup>1</sup> Preuner (*op. cit.* p. 12) dates the dedication 339–331 B.C. Homolle (*op. cit.* p. 440) more closely, 338–334. Preuner dates Agias' victory about 450 B.C.

<sup>2</sup> Treu, *Arch. Zeit.* 1880, p. 114, gives these measurements:

Height with neck . . . .	0.270 m.	Breadth of face . . . .	0.127 m.
Height of head alone . . .	0.215 m.	Height of face . . . .	0.155 m.
Breadth of head . . . .	0.170 m.		

sibly more than that of the Agias. The outlines of the face — lean and bony in both — are oval, in the head from Olympia somewhat broader, rounder, and fleshier toward the chin. In both the forehead is remarkably low, with a low depression or crease in the middle and with a very prominently projecting superciliary arcade, which breaks the continuous line from forehead to nose very perceptibly. This line is concave above and

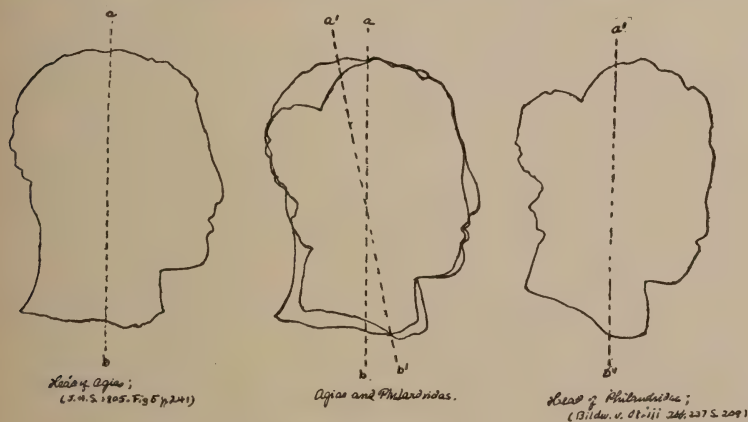


FIGURE 6. — PROFILES OF AGIAS AND PHILANDRIDAS.

below, but convex at the projection itself, though this is less prominent in the Agias. The powerful framing of the eyes, which are deep set and thrown into heavy shadows by the projecting bony structure of the brows and the overhanging masses of flesh, the eyeballs slightly raised and peering eagerly into the far distance, the slight upward inclination of the head, and the prominent forehead drawn together, all combine to give both heads, though young and vigorous, a pensive, even a sad look of heroic dignity, a look seemingly of one who takes no joy nor pleasure in victory, though it is not profoundly mournful. This humid and pensive expression was doubtless a characteristic of works of Lysippus (it was, as we know, present in his portraits of Alexander), though he did not treat it with the intensity of Scopas.

The eyeballs in both heads are strongly arched, though the inner angles are not so deep as in Scopaic heads: the raised upper lids form a symmetrically narrow and sharply defined



border over the eyeball, and in neither head is this lid covered by a fold of skin at the outer corners, as in the Tegean heads; the mass of flesh at the outer corners is heavier in the head from Olympia, and the expression of the eyes is more free and defiant than in the more meditative Agias. In both the cheek bones are high and prominent. The elegant contour of the lips of the Agias is wholly wanting in the head from Olympia, as the lips are broken off, like the nose and the chin, but it is clear that they too were slightly parted, just showing the teeth, not, however, as in the Tegean examples, as if the breath were being drawn with great effort. The look of pensiveness is also increased by the open lips. The contour of the jaw bone is not so visible as in the Agias, where it is clearly discernible beneath the closely drawn skin, giving the face a look of greater leanness, as of an athlete in perfect training.

In both heads the swollen and battered ears, though small, are prominent, and in both the hair is closely cropped, as becomes the athlete. The hair of the Agias does not show so much expression as is displayed in that of some Lysippian heads, nor the nice detail we should expect from Pliny's statement that Lysippus excelled in the treatment of hair—for it is in great measure only sketched out. In Lysippian portraits of Alexander the hair is generally expressively treated, and this is often the case in early Hellenistic heads.<sup>1</sup> However, we should not expect an elaborate treatment of the hair in the statue of a pancratiast. The head from Olympia also shows great simplicity in this regard. As in Scopaeic heads, the hair is fashioned into little ringlets ruffled straight up from the forehead in flat relief, though the curls are shorter and more tense. It covers the temples and surrounds the ears as in the Agias, though it is not, as there, bounded by a round floating line across the forehead nor divided into little tufts modelled in relief radiating in concentric circles from the top of the head. Though lacking in detail, the hair of the Agias is treated carefully and with the greatest variety. Narrow bands, perhaps the insignia of victory despite their small size, encircle both

<sup>1</sup> The hair, however, of the Apoxyomenus is an exception, for, even if worked out with some care, it is devoid of expression.

heads: in the Agias the band is dextrously used to heighten the effect of variety in the hair by alternately flattening and swelling it here and there. In neither head is there any sign of the use of the drill to work out the tufts of the hair; only the chisel was used.<sup>1</sup>

Finally, the whole expression of these two ideal heads is one of force and energy, of heroic dignity tempered by a humid pensiveness and pathos, which is even, in the head from Olympia at least, a little dramatic. The fierce, almost barbarous look of this head may well be explained by its representing a victor from Acarnania, a country noted among the other Greek states for anything but culture and refinement. Both heads, though ideal, show close observation of nature in modelling and expression; and both show Lysippus' predilection for types in which force and energy predominate, and his indifference to the softer and more delicate types of manly beauty so characteristic of his contemporary, Praxiteles.

In the foregoing comparison, I have assumed that this marble head is from an athlete statue and moreover, like the Agias, represents a victor in boxing, though many have seen in it no victor but a youthful Heracles. The swollen ears and the band in the hair might pass equally well for either, just as the fact that it was unearthed in the ruins of the gymnasium (if it were necessary to assume that the statue once stood there) might be adduced as evidence for either interpretation; for statues of athletes as well as those of Heracles (who like Hermes was a patron of athletic exercises) adorned palaestras and gymnasia. That the head is of marble and slightly under life size seems to lend some support also to the belief that it is a fragment of a statue of Heracles, on the assumption that statues of victors in the Altis were uniformly of bronze, an assumption, however, not supported by facts, as will be shown later. So some have seen the heroic features of the youthful hero in the *γοργόν* of the eyes, the energetic forehead, closely cropped hair, muscular neck, and almost challenging inclination of the head seemingly corresponding to an energetic raising of the left shoulder.

<sup>1</sup> The use of the drill is seen in the Praxitelian Hermes, but is not seen in the Tegean heads, nor is it common in the first half of the fourth century. Cf. Furtwängler, *Masterpieces*, p. 309.

In determining whether a given head belongs to a statue of a victor or of Heracles, we are aided but little by the swollen ears; for as Reisch<sup>1</sup> has pointed out, though these may in early times have played a rôle as the characteristic of a boxer, later they served just as well as a characteristic of pancratiasts and even athletes in general. Boxers were sufficiently characterized by the thongs which they carried in the hand, as in the case of the statue of Acusilaus,<sup>2</sup> or wound around the forearm. Many statues besides those of boxers had swollen ears, *e.g.* the Borghese warrior, the Munich Diomedes, various statues of Ares, Heracles, and the Dioscuri. So they are no personal characteristic, only a professional one common to athletes and gods alike, if these latter have practised athletic exercises. Where personal attributes are absent it is therefore often difficult to determine whether an ideal athlete or a Heracles is intended, for it may be the hero in the guise of an athlete or an athlete in the guise of the hero. And many statues of athletes were more or less assimilated to those of Heracles, for this hero was especially honored by victors in the *πάλη* and *παγκράτιον*. Pausanias (V, 8, 4), as well as other writers, mentions his mythical victories in these contests, and in another passage the periegete says that beginning with the 142d Olympiad, whoever won on the same day in both these events, was called *πρῶτος, δεύτερος, κ.τ.λ. ἀφ' Ἡρακλέους*.

So it is not surprising that some have regarded the head under discussion as that of a youthful Heracles. Yet this view is manifestly wrong; for, apart from all considerations of identifying it with the Acarnanian pancratiast, and in the absence of distinguishing attributes, if it be compared with another Lysippian head from a statue universally recognized as that of a Heracles,—the famous one in Lansdowne House,—we can at once see how fundamentally different is the whole spiritual conception and how differently an athlete—even if highly idealized—and a hero are treated by the same artist. And if we once recognize in it a victor, then the swollen ears, fierce, almost barbarous look of the eyes, and half-painful expression of the mouth all concur in convince-

<sup>1</sup> *Griechische Weihgesch.* pp. 42-43.

<sup>2</sup> The thongs are mentioned in Schol. to Pindar, *Ol.* VII, p. 156 B.

ing us that we here have to do with a victor in boxing, the most brutal and dangerous of contests.

Having established the Lysippian character of the head, and the fact that it is from a statue of a victor in boxing (or the pancratium), we will next see what is the evidence for identifying it with one of the statues mentioned by Pausanias in his periegesis of the Altis. He names only five statues of victors by Lysippus: those of Troilus (VI, 1, 4), victor in the chariot race, Philandridas (VI, 2, 1) and Polydamas (VI, 5, 1) in the pancratium, Chilon (VI, 4, 6) in wrestling, and Callierates (VI, 17, 3) in the heavy armed race. Of these the only two which could come into consideration are those of the two pancratiasts, and one of these, that of Polydamas, can at once be eliminated, for this small head can have nothing to do with the pretentious monument mentioned by Pausanias in these words: *ὁ δὲ ἐπὶ τῷ βάθρῳ τῷ ὑψηλῷ Λυσίππου μὲν ἐστὶν ἔργον, μέγιστος δὲ ἀπάντων ἐγένετο ἀνθρώπων κ.τ.λ.* Fragments of the basis of this monument have been found, and it stood in a part of the Altis<sup>1</sup> too far removed from the spot where the Philandridas stood or that where the marble head was found. Our choice then is limited to the statue of Philandridas, the tenth in the series of 169 named by Pausanias in his first "victor ephodus."

We can determine very closely the position of these first few statues in the Altis. Pausanias (VI, 1, 3) begins his enumeration *ἐν δεξιᾷ τοῦ ναοῦ τῆς Ἥρας*, in the northwest of the sacred enclosure. I have elsewhere<sup>2</sup> shown that these words must be taken of the temple "*pro persona*" and so must refer to the southern side of the Heraeum. Pausanias is often loose in his employment of words to denote position, and especially in that of the terms *ἐν δεξιᾷ* and *ἐν ἀριστερᾷ*, which must be interpreted sometimes from the point of view of the spectator and at others from that of a given monument. Now we have no idea where Pausanias was just before he commenced his victor periegesis at the beginning of his sixth book; for at the end of the fifth book (27, 11) he is manifestly in the centre of the Altis, but in the next paragraph (27, 12), which seems to have been added as a transition to his account of the statues of victors, he speaks of the trophy of the Mendaeans, which, he says, he nearly mis-

<sup>1</sup> East of the Temple of Zeus. See *De Olymp. Stat.* p. 66.

<sup>2</sup> *Ibid.* p. 64.



took for a pentathlete, as it stood near the statue of the Elean wrestler Anauchidas, a statue which must have stood somewhere between the eastern front of the Temple of Zeus and the Echo Hall and so far away from the centre of the Altis.<sup>1</sup> It is, therefore, impossible to accept the theory of Dörpfeld<sup>2</sup> that Pausanias approached the Heraeum from this point to begin the athlete periegesis, and that the words *ἐν δεξιᾷ* mean the space before the eastern front of the temple. So we are left entirely dependent upon the meaning of the words *ἐν δεξιᾷ* as to whence Pausanias started. Now the eastern end of a temple is always the front, if no special part is mentioned, as *e.g.* in V, 24, 3: *τοῦ ναοῦ δέ ἐστιν ἐν δεξιᾷ τοῦ μεγάλου Ζεὺς πρὸς ἀνατολὰς ἡλίου*.<sup>3</sup> The marble head was found in this neighborhood, in the wall of a late Byzantine hut behind the southern end of the stadium hall of the great gymnasium, 23.50 m. north of its south-eastern corner and 5 m. east of its back wall,<sup>4</sup> and therefore very near the Heraeum. Inasmuch as the inscribed tablet from the base of the statue of Troilus (VI, 1, 4), the sixth statue mentioned by Pausanias, and the inscribed base of the monument of Cynisca (VI, 1, 6), the seventh, were both found near by in the Prytaneum, and the basis of the statue of Sophius (VI, 1, 3), the twenty-second in the series, was found also in this part of the Altis in the bed of the Cladeus,<sup>5</sup> we can conclude that all four monuments originally stood near together and in the order named by Pausanias, along the southern side of the Heraeum.

<sup>1</sup> *De Olymp. Stat.* p. 67.

<sup>2</sup> *Olympia, Ergebnisse*, I, p. 87.

<sup>3</sup> Blümner, reviewing my monograph *De Olymp. Stat.* (*Berl. Phil. W.* 1904, col. 1382), objects to my interpretation of *ἐν δεξιᾷ*, and admits not one but three possibilities; *a)* of the temple *pro persona*, *i.e.* south side; *b)* of a spectator facing the eastern front, *i.e.* the northern half of the space before the eastern front; *c)* of a spectator with his back to this front, *i.e.* the southern half of this space. But if Pausanias had meant either of the two latter, he would have said, not *ἐν δεξιᾷ τοῦ ναοῦ* but *πρὸ τοῦ ναοῦ* or *ἀπαντικρὺς τοῦ ναοῦ* as in V, 27, 1. There is no need of making him out more ambiguous than he is. In other passages he seems clear enough when speaking of temples: cf. V, 26, 2 and VIII, 38, 2 (the latter cited by Blümner himself), where Mt. Lycosura is *ἐν ἀριστερᾷ τοῦ ἱεροῦ τῆς Δεσπολινῆς*, *i.e.* to the north of the temple. In V, 21, 2 it is also clear which side is meant.

<sup>4</sup> *Olympia, Ergebnisse*, III, p. 209.

<sup>5</sup> See *Inscr. v. Ol.* nos. 166 (Troilus), 160 (Cynisca), 172 (Sophius).

There are traces of the use of the file on the back of the neck of the marble head, and the hair is merely blocked out behind, especially near the left ear, so that not even the contours of the locks are marked out. This unfinished condition of the head, the remarkably good preservation of the surface, and the fact that it was found in the gymnasium led Treu and others to suppose that it once adorned an inner room of the exercise place of the athletes. The Praxitelian Hermes also shows an unfinished treatment of the hair at the back of the head, due, as Furtwängler conjectures (*Masterpieces*, p. 308, n. 7), to the fact that it was made to be placed against the inner wall of the Heraeum. Just so, without doubt, the statue of Philandridas was intended to be set up against a solid background. It seems most probable that it, as well as some of the other statues just mentioned, was placed along the southern steps of the temple, doubtless against a column and so more or less sheltered.

The date of the victory of this Philandridas is not recorded, but it is clear that it must lie within the years of the activity of Lysippus who made his statue. On the principle, which has been sufficiently demonstrated in my monograph *De Olympionicarum Statuis*, that statues of nearly contemporaneous victors were grouped together in the Altis, as well as those of the same family or state, or those who had been victorious in the same contest, I already (*ibid.* p. 27) have proposed Ol. 102 or 103 (372 or 368 B.C.) as the probable date of his victory, as his statue stands among those of victors, none of whom can have won later than Ol. 104. The first six mentioned are all Eleans and the dates of their victories fall between Ols. 94-104; the sixth, Troilus, certainly won in Ol. 102, as Pausanias records, while none of the following seven Spartans, among whom was placed the statue of Philandridas, can be later than Ol. 97, and most of them belong to the close of the fifth century. Sostratus (VI, 4, 1) won in the same contest as Philandridas in Ol. 104, and doubtless his two other victories should be assigned to the two succeeding Olympiades, and to bring Philandridas down as far as Ol. 107 is unwarranted, since no statue of so late a date stood in this vicinity. On the other hand, to place his victory earlier than Ol. 102 is also out of the

question, owing to the inexpediency of dating Lysippus so early. So doubtless his statue was placed in the Spartan group at about the same time as that of Troilus, by the same sculptor, was placed among the Eleans. This is an independent argument then for so early a date for Lysippus.<sup>1</sup>

P. Gardner, in the discussion of the date of this artist,<sup>2</sup> has shown how flimsy is the evidence for any date later than 320 B.C., the probable date of Chilon's statue (Paus. VI, 4, 6-7), and that the wish not to separate him from the Apoxyomenus has been the real reason that influenced so many archaeologists to extend his activity to the end of the fourth century, and to explain away the evidence for an earlier date offered by the statue of Troilus. If we once for all give up the Apoxyomenus, the difficulty in an early dating disappears, as does also the theory that Scopas could have strongly influenced the youthful Lysippus as a master would a pupil, and it becomes clear that this influence must have been mutual, that of one great contemporary artist upon another. Though Lysippus worked longer, as is attested by his work for Alexander and his generals, he could have been but little younger than either Scopas or Praxiteles, from both of whom he learned. As Homolle<sup>3</sup> says, an analysis of the style of the Agias shows the mixed influences of Praxiteles and Scopas as well as the independent work of Lysippus, in the pose, proportions, and whole type of the figure.

Lysippus was a great reformer in art, breaking away from Argive and Polyclitan traditions, even though he called the Doryphorus as well as Nature his master, and though the influence of Polyclitus is visible in the body of the Agias and that of Scopas in the treatment of forehead, eyes, and mouth and in the intensity of expression. Evidently he was strongly affected by the work of his great predecessors and contemporaries, but developed at the same time new and

<sup>1</sup> For the early dating of Lysippus, cf. Winter, *Jb. Arch.* I. VII, 1892, p. 169; Treu, *Olympia, Ergebnisse*, III, p. 211, and Milchhöfer, *Arch. Stud. für H. Brunn*, p. 66, n. 2.

<sup>2</sup> *Op. cit.* pp. 245-249.

<sup>3</sup> *B.C.H.* XXIII, p. 422. The Agias is but slightly later than the Hermes if we accept Furtwängler's dating for the latter, about 343 B.C. (*Masterpieces*, pp. 307-308).

independent tendencies. Thus the Philandridas must have been—like the lost statue of Troilus—an early work of the master, whereas the Agias was the work of his mature genius. The difference between the two can thus be explained by the lapse of time between them and by the early influences that surrounded the youthful artist; but the similarities between them are striking, and there is little resemblance in either to the Apoxyomenus, another link in the chain of evidence that the latter could not have been produced by the same artist, for artists do not radically change their style after many years of work, and Lysippus must have been well over fifty years old when he created the Agias.

The identification of this marble head with that of the victor statue of the Acarnanian pancratiast by Lysippus, raises two important questions which I shall briefly examine; whether these statues in the Altis were ever of marble, and whether Lysippus ever worked in that material. Pausanias throughout his whole victor periegesis (and he enumerates 192 monuments) makes no mention of the material of which statues of victors were made, except in the case of the first two set up at Olympia, those of Praxidamas and Rhexibius, who won in Ol. 59 and Ol. 57 respectively (VI, 18, 7); and it is evident that he mentions these two because of their antiquity, their special position in the Altis apart from the others (near the column of Oenomaus), and their material, for they were of wood and consequently badly weatherbeaten. In his book on Achaia, in speaking of the statue of the victor Promachus, set up in the gymnasium of Pellene, he says (VII, 27, 5): *καὶ αὐτοῦ καὶ εἰκόνας ποιήσαντες οἱ Πελληνεῖς τὴν μὲν ἐς Ὀλυμπίαν ἀνέθεσαν, τὴν δὲ ἐν τῷ γυμνασίῳ λίθου ταύτην καὶ οὐ χαλκοῦ*. Many archaeologists have inferred from these words that, although Pausanias says nothing about the material of statues of victors in the Altis, they were all of bronze,—an argument *ex silentio*. Other writers furnish no evidence concerning the material used in these statues. Moreover, all the artists mentioned by Pausanias in his victor periegesis are known to us—if known at all—as bronze workers *κατ' ἐξοχήν*, and none is known exclusively as a sculptor in marble. Furthermore, all the bases excavated and identified show clear marks that the statues



upon them were of metal, and there are even bronze fragments of these statues, identified through inscriptions.<sup>1</sup> Thus at first sight it would seem that the case for metal statues was well made out; and doubtless the belief that the statues of victors, as well as the other statues in the Altis, were usually of metal is well founded. The fact that so few fragments of these monuments have survived, is in itself a proof of this, as bronze was eagerly sought by the barbarian plunderers of Olympia, and on *a priori* grounds as well we should have assumed metal to be the material for monuments standing in the open air and subject to all kinds of weathering; besides, the later Peloponnesian schools of athletic sculpture, characterized by their predilection for bronze founding, would nowhere be more prominently in evidence than at Olympia.

But that there were many exceptions to this general rule can be not only conjectured but proved from actual discoveries at the excavations. The silence of Pausanias as to the material used in these statues is in accordance with his general custom, for he rarely mentions the materials of monuments and only where bronze and stone stand closely together in a circumscribed area, as when he enumerates the various monuments in the Heraeum (V, 17, 3). In introducing the statue of the *παῖς ἀναδούμενος* of Phidias (VI, 4, 5) — whatever this statue may have been<sup>2</sup> — between the statues of Leontiscus and Satyrus, though manifestly it must have been of marble, he makes no mention of the fact. The words quoted above which specify bronze as the material of the statue of Promachus at Olympia must be intended to distinguish that from the stone one at Pellene, and we are not justified in drawing from them any wider inference. Other stone statues of victors are men-

<sup>1</sup> Cf. *Inscr. v. Ol.* V, pp. 234-235. Also a bronze foot ascribed by Furtwängler (*Olympia, Ergebnisse*, IV, Taf. II, III, p. 11) to one of the statues of Caper (VI, 15, 10).

<sup>2</sup> Furtwängler (*Masterpieces*, p. 40, n. 1) and others look upon it as a votive offering; however, the possibility of its being an unknown boy victor cannot be excluded; in several instances Pausanias does not know the victor's name, e.g. the Samian boxer (VI, 2, 9) and the Arcadian boxer (VI, 8, 5), whose statue by Myron a century later was used for Philip of Pellene (for the curious difficulty of Pausanias in regard to the latter statue see my explanation, *De Olymp. Stat.* p. 39). Other examples of unnamed statues are VI, 15, 7 and VI, 3, 1.

tioned outside of Olympia, *e.g.*, that of Arrachion at Phigaleia (VIII, 40, 1); why then should we not believe that there were statues of stone at Olympia, even if Pausanias does not mention them? Besides, he mentions only a few of the great number of statues of victors there, as he himself (VI, 1, 2) says. Pliny (XXXIV, 16) says that it was the custom for all victors to set up their statues in the Altis, and though this merely refers to the privilege, of which many victors could not or did not avail themselves on account of poverty, early death, or for other reasons (Pausanias, VI, 1, 1, says that not all victors set up statues), still the number of such statues in the Altis must have been very great. Not one-fifth<sup>1</sup> of those mentioned by Pausanias are known to us through the recovered inscriptions, and doubtless many of the number not mentioned would not be of the usual material. Just as many victors, owing to the expense involved, contented themselves with small bronze statues, — several such statuettes have been recovered at Olympia,<sup>2</sup> and that they were common elsewhere is shown by the many athlete statuettes, especially Discoboli, in European museums, — so others would use a cheaper material than bronze, just as was done elsewhere, *e.g.* in the cases of Promachus and Arrachion mentioned above. Treu<sup>3</sup> mentions marble fragments of several life-size statues of victors as well as of others which were made smaller (three-fifths size) for the sake of economy, and also of several statues of boy victors. So the objection to assigning the marble head under discussion to the statue of Philandridas, on the ground that statues of victors were uniformly of metal, is shown to be groundless.

But to regard a marble work as an original work of Lysippus, who has almost universally been looked upon as a worker in bronze exclusively, seems much more objectionable.

<sup>1</sup> Gurlitt (*Über Pausanias*, p. 414), less correctly, one-sixth. From corrected lists in *De Olymp. Stat.* I find there are 188 victors with 192 monuments mentioned by Pausanias in his victor periegesis; 40 inscriptions found at Olympia can be referred to these monuments, while about 60 additional ones have not been identified. This gives a ratio 40 : 192 :: 60 :  $x$  (288), yielding a total of 480 statues on the basis of the small number mentioned by Pausanias; a small fraction of the whole number. Förster (*Olymp. Sieger*, II, p. 30) enumerates 634 victors from all sources — manifestly only a fraction of the whole.

<sup>2</sup> *Olympia, Ergebnisse*, IV, p. 21, nos. 57, 59, 63. <sup>3</sup> *Ibid.* III, p. 216.

Pliny certainly classed Lysippus among bronze workers, for in the preface to his account of bronze sculptors (XXXIV, 37) he tells us that this artist produced fifteen hundred statues, and doubtless we are to infer that he looked upon them as being of metal. He further (XXXIV, 61) speaks of this artist's contributions to the "*statuariae arti*," where it seems clear that the term is used in its narrow sense of sculpture in bronze as opposed to "*sculptura*," that in marble.<sup>1</sup> How firmly the belief that Lysippus worked only in bronze is established can be seen in these very strong words of Overbeck:<sup>2</sup> "*Zu beginnen ist mit wiederholter Hervorhebung der durchaus unzweifelhaften und wichtigen Thatsache, dass Lysippos ausschliesslich Erzgiesser war.*" That Lysippus was preëminently a bronze worker and that his reputation was due to his bronze works cannot be doubted; but to say that he never essayed to produce works in marble (as so many other Greek artists did, who worked in both materials) is, as one lately has termed it, a "*kindisches Vorurteil.*"<sup>3</sup> That marble work was done in his studio is well attested by the reliefs from the basis of the statue of Polydamas mentioned above, which have generally been referred to his pupils.<sup>4</sup> They are so damaged as to be almost worthless as evidence of his style; still the legs of Polydamas himself, in the central relief, so far as they can be made out, are thin and sinewy as in Lysippian work, and doubtless would have been regarded as the work of the master himself, if it had not been taken for granted that he worked only in bronze. But for the same assumption, doubtless some critics would have seen an original from the hand of Lysippus in the statue of Agias at least, if not in the others of the group at Delphi.<sup>5</sup>

It has been generally assumed that the original group of statues in Pharsalus was of bronze, though we have no proof that it may not have been of marble, while the one at Delphi was copied almost simultaneously in marble, so faithfully that even the

<sup>1</sup> So contrasted also in XXXV, 156 and XXXVI, 15.

<sup>2</sup> *Gesch. d. gr. Pl.*<sup>4</sup> II, p. 150. Among recent writers opposing the view are to be noted: Köpp, *Ueber d. Bildniss Alex. d. Gr.* p. 29; and Preuner, who, *Delph. Weihgesch.* pp. 46-47, clearly shows his doubts.

<sup>3</sup> Fr. Spiro, *W. kl. Phil.* 1904, col. 792.

<sup>4</sup> Illustrations: *Olympia, Ergebnisse*, III, Taf. LV, 1-3.

<sup>5</sup> This is practically Preuner's opinion, *op. cit.* p. 46-47 and 39-40.



proper marble support to the figure of the Agias was omitted. The inexact modelling of the hair of this statue, inasmuch as hair cannot be rendered so perfectly in marble as in bronze, has also been brought forward as a sign that the marble figure was a copy from a bronze original, and the omission of the artist's signature on the base of the marble Agias has been taken to mean that some pupil — Lysistratus has been named — did the work of transference in the master's studio, under his supervision and doubtless from his very model. The slight and sketchy treatment of the hair of the Praxitelian Hermes — for the most part only blocked out — might, on such grounds, be used as evidence that this statue is only a copy, especially as we know that Praxiteles also worked in bronze; and if one started with the premise that an artist worked only in metal, it would be easy to find in any marble work showing elements of his style, reasons for pronouncing it a copy. Now if the original work at Pharsalus was of bronze, why would it not have been easier to have reproduced it in that material, from the model preserved in the master's studio, than to have transferred it to marble? Nor does it seem reasonable that Daochus would have had the statue by a great sculptor like Lysippus almost simultaneously (and most authorities think the marble copy was made almost simultaneously with the original) copied in another material by an inferior artist who was free to indulge his individual taste in details, — mechanically exact copies being unknown in the fourth century, — especially as it was to be placed in so prominent a spot as Delphi. It would seem more reasonable to give the orders for the two statues at the same time. I think we should have ascribed the Agias on stylistic grounds to Lysippus as an original work — even if all the details are not so perfect as we should expect from ancient criticisms of his statues — had we known this artist as a worker in marble as well as in bronze. And if the belief once gains ground that Lysippus also produced works in marble, the number of such works to be ascribed to him will not be small. Such monuments as the Lansdowne Heracles, the Vatican Meleager, the beautiful funeral relief from the Ilissus, and other allied works, now for the most part ascribed to the influence of Scopas, will doubtless with justice be looked upon



as Lysippian. It seems there is good evidence for adding at least one more work to the list, this marble head of the Acarnanian pancratiast.

In closing this paper it may be well to sum up briefly the various points discussed. In the first place, it was contended that our conception of the style of Lysippus had been revolutionized by the recent discovery of the marble statue of Agias at Delphi, a work which henceforth should replace the Apoxyomenus, the original of which is now justly referred to a period later than Lysippus, as the centre of our treatment of this artist. Secondly, the Lysippian character of a marble head from Olympia was demonstrated by pointing out its striking resemblance to that of the Agias; and by comparing it with another work in the Lysippian style, the Lansdowne Heracles, it was shown that it could not be the head of that youthful hero, as many have maintained, but must belong to the statue of a victor in the pancratium or the boxing match. Thirdly, this head was assigned to the statue of a certain Acarnanian pancratiast named Philandridas which is mentioned by Pausanias as the work of Lysippus, — the only statue by this artist mentioned in the victor periegesis to which it could be referred, — and it was shown that the head was excavated not far from the spot where the statue of this Acarnanian must have stood, and near which the bases of neighboring statues have been found. The objection that the statues of victors at Olympia were exclusively of bronze has been shown to be ill-founded, as likewise the assumption that Lysippus worked only in metal. The date assigned by circumstantial evidence to the victory of Philandridas — quite independently of other dates in the career of Lysippus — adds another piece of evidence that this artist's activity began earlier than many writers have maintained, at a date which would have been accepted but for the later style of the Apoxyomenus, which they regarded as his work. All this evidence agrees in demonstrating that this beautiful head is an original work from the youthful hand of the great art reformer of the fourth century.

WALTER WOODBURN HYDE.

PRINCETON, *May*, 1907.

### THREE VASES IN THE METROPOLITAN MUSEUM, ILLUSTRATING WOMEN'S LIFE IN ATHENS

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THE daily life of Athenian women during the years that intervened between the rule of Pisistratus and the end of the Peloponnesian war is rendered familiar by countless representations on Attic vases. That it was not so monotonous as might be inferred from Xenophon's *Oeconomicus* is attested by the diverse activities illustrated by the Greek potter. H. B. Walters, in his *History of Ancient Pottery*, II, pp. 172 ff., enumerates no less than thirty women's occupations depicted in vase-paintings. Household, toilet, and bridal scenes are in the majority, but women are also seen indulging in games and music, and, in a few instances, taking part in religious ceremonies. To Walters' list of games two may be added. The game of kottabos was played by women as well as by men, as is shown by scenes on vases in the British and Berlin Museums.<sup>1</sup> The finger game "*alla morra*" was also one of their pastimes, and is illustrated on a hydria in the Berlin Museum.<sup>2</sup>

In our attempt to reconstruct the life of the past, each new representation of a scene from that life is important either in verifying our present knowledge or in supplementing it by fresh facts. For this reason I take the opportunity of discussing three unpublished vases dealing with the life of the Athenian woman, all of which are now in the Metropolitan Museum, New York. On one is depicted a household scene, — women conversing and working wool, a favorite subject with Greek vase-painters, but one that never grows monotonous, the scenes being always variously composed and illustrative of different

<sup>1</sup> *Catalogue of Greek and Etruscan Vases in the British Museum*, III, E 813; *Vasensammlung im Antiquarium*, 2416.

<sup>2</sup> *Vasensammlung im Antiquarium*, 2177.

aspects of the same occupation. On another are represented two women spinning tops. On the third is a scene which will,



FIGURE 1. — PYXIS.

no doubt, be variously explained. The interpretation I shall suggest connects it with an important religious festival, and, if correct, would be of peculiar interest, since we are much in want of direct illustrations of the manifold literary evidence for the active part which women took in religious celebrations.

PYXIS. 06.1117 (Figs. 1, 2, and 3). Height without lid  $3\frac{1}{4}$  in. (8.2 cm.); with lid to the top of the button  $4\frac{3}{4}$  in. (12.1 cm.). Greatest diameter  $3\frac{5}{8}$  in. (9.2 cm.). On the lid, a pattern of enclosed palmettes. The design forms a frieze around the

body. The execution is of extreme delicacy and grace, and belongs to the period of about 460–440 B.C. Beneath the design is a band of tongue-pattern. Except for a few small chips which were broken from the base and replaced the vase is intact and in an admirable state of preservation.

The locality of the scene is indicated as the interior of a house by a fluted Ionic column on a plinth. To the right of this a woman, clothed in a short-sleeved chiton and mantle, and wearing a fillet in her hair, is conversing with another woman, who is clothed in a long-sleeved chiton, mantle, and *sakkos*, and is seated in a chair with a *kala-thos* beside her. The first woman holds a long fillet in her extended hands, as if offering it to the other, who holds up a flower in her right hand. The two women are evidently exchanging pres-



F.W.G., 1904.

FIGURE 2. — LID OF PYXIS.



F.W.G., 1904.

FIGURE 3. — SCENE ON PYXIS.

ents; the one nearest the column we may suppose to have just entered the apartment (note that she does not wear the *sakkos* as do the other women in the scene), and to be bringing her friend a small present, while the hostess is offering a flower in return, as a mark of welcome. The woman on the right, who is hurrying away from this group, also holds a flower in her right hand, while her left is raised as if in surprise. She is probably hastening to the other women to tell them of the arrival of their friend or to leave the two by themselves. With her back to this group a woman in a long-sleeved chiton, mantle, and *sakkos* is seated in a chair, holding in both hands a string of beads of the shape that often occurs on Greek vases. In front of her stands a woman, similarly clothed, engaged in spinning. In the accustomed way she holds up in her left hand the distaff (*ῥακάτη*) with a hank of wool wound around it, to twist from it the thread between the thumb and first finger of her right hand. She is represented at the moment when she has drawn out a sufficient length of yarn, and is twisting it still more completely by twirling the spindle (*ἄτρακτος*), which she is holding over a *kalathos* filled with unworked wool. It is interesting to notice how clearly the several parts of the spindle are indicated. Above is the slit or catch (*ἄγκιστρον*) with the thread securely fixed in it; then



comes the stick or spindle proper, and into the lower extremity of this is inserted a whorl (σφόνδυλος), of which so many specimens have survived from antiquity.<sup>1</sup>

The scene is completed by the figure of another woman, clothed in a long-sleeved chiton and a *sakkos*, and seated in a chair. Her occupation is not so obvious as that of her companions. Her right leg is raised and supported upon a high foot-rest; she bends slightly forward and her expression indicates that she is devoting her entire attention to her task. This seems to be the winding of the wool into a skein. The lump of spun wool is on the ground; by passing the thread alternately between the second and third fingers, first of her right hand and then of her left, she is undoing the bobbin (πήμιον) she had formed on the spindle, and winding the thread into a skein. Her dress is tucked up above her knee, leaving bare the lower part of her leg, over which she is drawing the thread to prevent it from snarling. Just such another representation does not, to my knowledge, occur on Greek vases or elsewhere. The several processes of actual spinning are common enough; but the treatment of the wool, when once it is spun, is not often shown, though we know that it was eventually wound into a ball (ταλύτη, κλωστήρ), and balls of wool occur not infrequently in interior scenes.

LECYNTHUS, G.R. 538, with bulbous body (Fig. 4). Height 6½ in. (17.3 cm.). Greatest diameter 4 in. (10.2 cm.). Between the neck and shoulder a strip of tongue-pattern; below the design egg-pattern. No white or purple is used in the design, which is of the period about 450-430 B.C. The vase is in a good state of preservation, except the glaze, which is much injured and has in places almost entirely disappeared.

Two women, each clothed in a long chiton of soft material and a himation of heavier texture, are engaged in spinning tops. The stick of the whip held by the woman on the left is clearly indicated; the lash (or lashes?) have disappeared. The stick of the other woman is mostly hidden by her body;

<sup>1</sup> Cf. Schliemann, *Troja*, p. 293. For the operation of spinning in antiquity cf. Yates in *Smith's Dict. Ant. s.v.* "fusus"; Blümner, *Techn. u. Term. der Gewerbe und Künste bei den Griechen und Römern*, I, p. 107, and H. Lafaye in *Daremberg and Saglio, Dict. Ant. s.v.* "fusus." For representations of the subject see the list of references mentioned by Hartwig in his *Meisterschalen*, p. 340, note 1, and Walters, *History of Ancient Pottery*, II, p. 173, note 5.

part of it is still visible near the curve of her shoulder, and it clearly extended a little farther, as is shown by some indistinct traces; the lashes attached to it have wholly disappeared, the surface being much injured just at this point. The woman on the left wears a *sakkos*.

Though the drawing of these figures is somewhat hasty and not carried out with the minute care which characterizes many vases of this period, it is very spirited. The intensity and physical exertion which both women bring to bear on their occupation are admirably expressed. Each woman places her left foot forward, letting her weight rest firmly on it, while the right foot is drawn back, ready at any time to change position, according to the movements of the top; with one hand each gathers up her himation, to keep its voluminous folds from getting in the way; in the other each holds the whip, dealing vigorous blows at the tops which are spinning between them. The lively effect of the scene is further increased by the concentrated look with which each woman watches her own top.

Representations of this game are comparatively rare. In addition to the vase just described, I know of but three other instances in which the scene occurs. In one of these it is again a woman who is so occupied. This is the cylix in the van Branteghem Collection (Fröhner, *Catalogue*, No. 167, pl. 42) signed by Hegesiboulos. Here the woman is similarly clothed in chiton, himation, and *sakkos*, and holds a whip with two lashes. The design, which is painted in diluted glaze on a white ground, is lifelike, but there is none of the dash and



FIGURE 4. — LECYTHUS.

vigor that we find in the figures of our lecythus. A bearded man spinning a top occurs on a cylix in Baltimore,<sup>1</sup> and a youth evidently thus occupied, on a cylix in Berlin.<sup>2</sup>

It is noteworthy that while this game is with us played only by children, with the Greeks it seems to have been practised by grown-up people. The fact that we find women engaged in it is especially interesting and shows us that Greek women did by no means abstain from games requiring active physical exercise.

We possess a number of ancient tops found in the Kabeirion near Thebes,<sup>3</sup> presumably placed there as votive offerings, since the word *σπρόβιλον* occurs in a list of dedicatory offerings found on that site. These tops are mostly of terracotta; some, of very small dimensions, are of bronze.

COTYLE. 06.1021.181 (Figs. 5 and 7). Height 7 in. Greatest diameter, without handles  $7\frac{5}{8}$  in. (19.3 cm.), with handles  $12\frac{5}{8}$  in. (32 cm.). A raised gilt surface is used for jewelry and for the object on the lap of the seated woman. Round the lip, egg-pattern; beneath the handles, pattern of palmettes and scrolls. The design belongs to an advanced stage of the "graceful period," probably about 430-420 B.C., when the drawing is minute and delicate, with very thin inner markings in diluted glaze, and when gilt is used freely for accessories, but washes of white have not yet been introduced.

On one side (Fig. 5) is represented in the centre a woman seated on a four-legged stool; she is clothed in a thin chiton, which has fallen from her right shoulder, leaving the upper part of her body nude; on her head she has a *sphendone*; she also wears earrings, necklace, and bracelet. With both hands she holds on her lap an object which is occupying her whole attention; its special significance will be discussed later. In front of her stands another woman, clothed in chiton and himation, and wearing a bracelet, necklace, and earrings as well as a fillet in her hair. She is holding her himation with her left hand; her right is raised over the object on her companion's lap. It is unfortunate that just beneath her hand are several breaks, various fragments having been pieced together; thus part of the surface has been chipped away and afterwards filled in with black by the restorer. Whether,

<sup>1</sup> P. Hartwig, *Die Griechischen Meisterschalen*, pl. lxxvii, 2.

<sup>2</sup> Hartwig, *op. cit.*, pl. xxvii.

<sup>3</sup> *Ath. Mitt.* 1888, pp. 426-427.

therefore, there were originally any further indications of what her raised hand was doing, cannot be ascertained. Close behind this woman stands a satyr, his right hand raised, his left lowered. He is nude and wears a gilt band in his hair. Behind the woman in the centre is the figure of a nude winged Eros, leaning with his left elbow on her shoulder; he also wears a gilt band in his hair. Approaching the central



FIGURE 5. — FRONT OF COTYLE.

group from the left is a young woman, clothed in a chiton with diploidion, and wearing earrings and a necklace; she is looking toward the central group.

The interest of the scene is evidently centred in the object on the seated woman's lap. The exact use and meaning of objects of this kind have long been a puzzle to archaeologists. They do not appear frequently, but the explanations offered by those who have discussed the vases on which they do occur have been most varied. It may be of advantage to collect the evidence supplied by the other vases, and see whether this does not suggest a satisfactory explanation.

Besides the cotyle just described, there are to my knowledge six vases on which this object occurs.

(1) An aryballus in the British Museum (E 697), representing "Aphrodite and her following." Here a woman, inscribed



Peitho, is occupied with putting sprigs of olive into the up-rights of such an object. Mr. Cecil Smith, in the *Catalogue of Greek and Etruscan Vases in the British Museum*, III, calls it "an open-work basket of fruits (?)." Stackelberg, in his *Gräber der Hellenen*, pl. xxix, called it "*ein bacchischer Dreifuss ohne Lebes*." Furtwängler, *Griechische Vasenmalerei*, pl. 78, 2, speaks of it as "*ein Gerät das im Aphroditekultus eine Rolle spielte und wahrscheinlich ein Kohlenbecken zum Räuchern ist*."

(2) A lecané from Kertsch in the Hermitage, St. Petersburg, on which are represented various scenes from the gynaeceum. Here such an object, entirely gilt, is seen standing on the

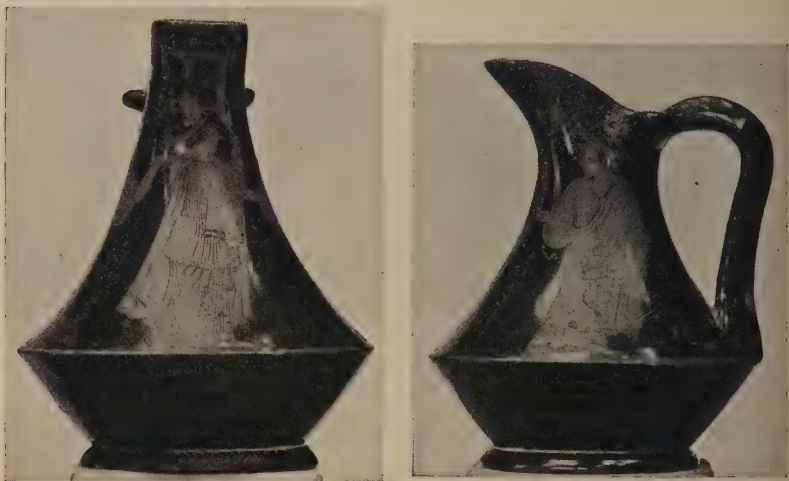


FIGURE 6.—OENOCHOË IN BERLIN.

ground. Stephani, *Compte Rendu*, 1860, pl. 1, p. 38, and in his catalogue of the Hermitage vases, No. 1791, calls it "*ein eigenthümliches, reich vergoldetes Gerät, dessen Bestimmung sich noch in keiner Weise feststellen lässt*." In his *Griechische Vasenmalerei*, II, pl. 68, Furtwängler recognizes its similarity to the object on the British Museum aryballus and gives the same explanation of its use, *i.e.* calls it a "*Kohlenbecken zum Räuchern*," a brazier for burning incense.

(3) An oenochoë in the Berlin Museum (Fig. 6), where three girls are represented, one carrying a similar object on her head. Furtwängler, *Vasensammlung im Antiquarium*,

No. 2189, calls the whole subject "*Zug dreier Mädchen (zu sacraler Handlung?)*," and speaks of the object itself as *ein durchbrochenes Stabgestell mit drei Löwenklauen als Fuss*. In the *Museo Chiusino*, pl. 68, it is called a "*cista che racchiudeva oggetti sacri di mistica rappresentanza, non visibile ad ogni profano*." In the *Élite Céramographique*, IV, pl. 28, p. 160, the suggestion is made that the subject may represent three Arrhephori in the Panathenaic procession, and the object is called "*une espèce de grande corbeille*." In this vase a part of the mouth, including the upper part of the object in question, is wrongly restored and the latter does not, therefore, closely correspond in shape with the other stands. The lower part, however, which is original, is exactly the same as in the other instances and leaves no doubt of the identity of the object. Both in the *Élite Céramographique* and in the *Museo Chiusino* the reproduction of this scene, which was made from a drawing, is so poor and inexact that the vase has been reproduced here from a photograph.<sup>1</sup>

(4) A lecanē published by Dumont and Chaplain, *Ceram. de la Grèce propre*, pls. xxxviii-xxxix, where the same object, profusely gilt, occurs on the lap of a woman. Its use here is left unexplained.

(5) A small loutrophoros, published in Stackelberg, *Gräber der Hellenen*, pl. xxx. Here, what perhaps is the same object again occurs on the lap of a woman. The latter is described as occupied "*mit der Bereitung eines Korbes aus goldenen Zweigen*."

(6) A lekane recently found at Kertsch and published by B. Pharmakowsky, *Arch. Anz.*, 1907, cols. 134 ff., Figs. 3-7. He calls the representation "*eine bekannte Scene der Frauentoilette*." In the centre is seated a female figure surrounded by Erotes, and from both sides approach women carrying vases, garments, taenia, and so forth. One of these women is holding the object in question. Pharmakowsky does not attempt to explain it, and only says "*die Bedeutung des Gerätes ist nicht klar*."

It will be seen from the above that the interpretations hitherto offered for the use of this object show a great variety. The object, which might be described as a framework of broad bands joined by crossing strings or narrower bands

<sup>1</sup> For the photographs I am indebted to Dr. R. Zahn.

and resting on a bottom with three feet, must have been intimately connected with some occupation practised by women, since it is among them that it always occurs. Moreover, it is noteworthy that in all the instances cited it is invariably handled by well-born women, not handmaids. It must have been of gold or gilt, since it always appears so whenever gilt accessories are used. It could be placed on the ground, held on the lap, or carried on the head. The fact that it was carried on the head in what seems to be a procession on the Berlin vase (No. 3, above) suggests the idea that it was used in some women's ritual. Furtwängler, as we have seen, thought it was connected with the cult of Aphrodite, basing his opinion chiefly on the scene on the aryballus in the British Museum (No. 1, above). The scene on our cotyle, however, throws new light on the subject. Here, in a scene which is ostensibly in a woman's apartment, is introduced the figure of a satyr. The natural explanation of his presence is that the scene in question is connected with a cult in which satyrs played an important part; in fact, it suggests that we have here women preparing for the Dionysia, one of the most important festivals celebrated in Athens. This possibility is strengthened when we recall the words of the scholiast on Aristophanes, *Acharnians*, 242: *κατὰ τὴν τῶν Διονυσίων ἑορτὴν παρὰ τοῖς Ἀθηναίοις αἱ εὐγενεῖς παρθένοι ἐκανηφόρουν. ἦν δὲ ἐκ χρυσοῦ πεποιημένα τὰ κανᾶ, ἐφ' ὧν τὰς ἀπαρχὰς ἀπάντων ἐτίθεσαν.* ("At the Dionysiac festival in Athens the well-born maidens carried baskets made of gold, in which they placed first-fruits of all kinds.") The reference here is to the *Διονύσια τὰ ἐν ἄστει*, celebrated in the city itself in the month Elaphebolion (March–April). One of the chief features of this celebration was the procession which accompanied the image of Dionysus to a small temple situated outside the city.<sup>1</sup> The *κανηφόροι*, mentioned by the scholiast, formed part of this procession, which we know to have been fitted out with great pomp. The selection of the maidens for this *πομπή* was one of the archon's duties.

We have already seen that during the period when gilt accessories were in use the objects on the vases discussed are always gilded; also that they are invariably handled by

<sup>1</sup> Cf. Mommsen, *Feste der Stadt Athen*, pp. 436 ff.

εὐγενεῖς παρθένοι, and that, at least in one case, a woman appears actually carrying one on her head. It may be argued that the object is unlike the ordinary *κανοῦν*, or basket, which occurs on Greek vases. But if, indeed, it was used for carrying first-fruits in a procession, the fact that the sides were left open made it more appropriate, since then the offerings could be seen by all. In the scene on the British Museum aryballus we actually see some fruits placed in this object, which has made Mr. Cecil Smith suggest that it was "a basket of fruits." A few choice products, placed in a beautiful receptacle and carried so that all could behold them and be grateful for the bountiful goodness of the gods, was what the occasion demanded. Into the uprights of the stands we may suppose were put branches, as indicated by the fact that on the British Museum aryballus Peitho is engaged in sticking branches into the uprights of the "basket." The appropriateness of her occupation is clear if the object was used for carrying first-fruits; but how could we explain her action, if, with Professor Furtwängler, we took it to be a "*Kohlenbecken zum Räuchern*"?

On the vase recently found at Kertsch (No. 6, above) we may suppose that the figure in the centre is one of the girls who is to join the procession. Her friends assist her in her toilet, and bring her the various requisites needed for the occasion. Or, if we accept A. Brueckner's interpretation of such scenes,<sup>1</sup> this may be a representation of the festival of Aphrodite when the newly married women went up to the goddess to bring gifts as thank-offerings. We know that on that occasion a bride would dedicate the girdle she had worn last when still a maiden, as well as other appropriate articles. Is it not possible that the gold basket she had carried in "the procession of maidens" was also deemed a suitable offering?

In the scene on the cotyle in the Metropolitan Museum it would seem that the basket is being prepared for the procession. As has already been pointed out, the surface around the right hand of the woman standing before the object has been restored, and we cannot, therefore, say exactly what she is doing. She is perhaps occupied in decking out the basket, or may be in the act of placing something in it.

<sup>1</sup> *Ath. Mitt.* 1907, p. 112.



The scene on the back of our vase (Fig. 7) is evidently subsidiary, but its connection with the principal picture is shown by the satyr who is seated on the extreme right, holding a thyrsus in his left hand and leaning his weight on his right. He is looking toward the group in the centre. This



FIGURE 7.—BACK OF COTYLE.

consists of a seated woman, clothed in chiton and himation, and wearing a necklace, earrings, bracelets, and diadem, conversing with an attendant who stands in front of her. The latter is clothed in a long-sleeved, dotted garment and a tight-fitting cap; like her mistress she wears a necklace, bracelet, and earrings. It is interesting to notice, by the way, that the woman in the centre is seated on a square box of the shape which occurs not infrequently on Attic vases and is also identical with the seats of the so-called Demeter and Kore of the Eastern pediment of the Parthenon.<sup>1</sup>

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<sup>1</sup> The identity of the seats of the "Demeter and Kore" of the Parthenon with the square boxes which occur on Attic fifth-century vases was first pointed out by Furtwängler (*Griechische Vasenmalerei*, I, p. 215). Studniczka's assertion (*Jb. Arch. I.* 1904, pp. 1 ff.) that these were identical with the round cistae of Demeter and, therefore, prove the statues to be Demeter and Kore, has been opposed by Furtwängler (*Aegina*, p. 332, note 1).

## A TYRRHENIAN AMPHORA IN PHILADELPHIA

IN 1896 the Free Museum of Science and Art of the University of Pennsylvania acquired a small number of Greek vases which had once formed part of the collection of Tewfik Pasha, Khedive of Egypt. Among these was a vase of the type known as Tyrrhenian amphorae which is interesting because of two of the scenes depicted upon it. The vase has the usual shape of the Tyrrhenian amphora; that is, it is rather slender, with handles extending from the body half way up the neck. It has the echinus-shaped lip and the style of decoration in zones typical of vases of this class (Fig. 1). The height of this specimen is 38.5 cm.; the diameter of the top 15 cm., and that of the base 11.7 cm. Below the lip, which is painted black, there is a complicated ornament of a palmette pattern similar to one represented by Thiersch,<sup>1</sup> but not quite identical. The outline is the same, but in the vase in Philadelphia the pattern is scratched in upon a black background, whereas in

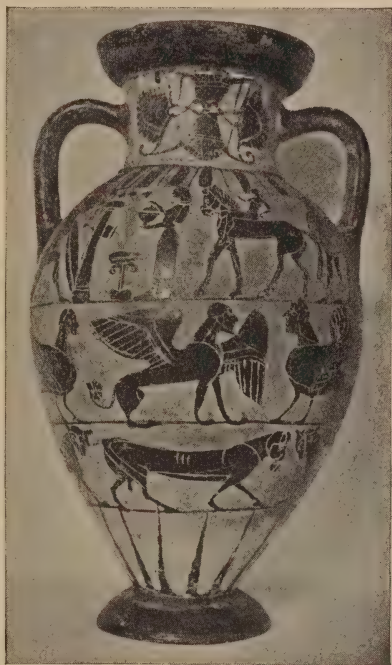


FIGURE 1.—AMPHORA IN PHILADELPHIA.

<sup>1</sup> *Tyrrhenische Vasen*, p. 83.

the example just mentioned red was used to bring out the design. Thiersch has pointed out that a mixture of the palmette cross of the Chalcidian style and the lotus cross of the Corinthian style is typical of vases of this kind; and they all have some ornament similar to this on the neck. Below this is a band of tongue-pattern 2.5 cm. high such as is found on all Tyrrhenian amphorae, and below this three zones of painted decoration. Again, below these zones is a band of ray ornament 6.8 cm. high, also characteristic of this style of vase, and still farther down the usual black foot.

The three bands of figures put this vase into Thiersch's third class, which, he has shown, does not go so far back nor last so long as the class with two zones. The size, too, corresponds well with the size established for this class, which varies from 38 to 44 cm. in height. If lack of skill on the part of the artist is a token of age in Tyrrhenian amphorae our vase must be regarded as one of the earlier examples. Its decoration is crude, no other color than black is used, and the detail is scratched in. The clay is soft and rather coarse, without glaze, and is light pink in color, and the figures project slightly from the background as though it had been scraped away after the paint had been applied. This may have been done in part at least in modern times.

The most interesting of the three zones of figures is the one at the top, which is 8 cm. wide. This has on one side a representation of the Troilus story (Fig. 2). To the left is Achilles concealed by the vine which grows about the fountain. He is on the point of starting forward. In his right hand he brandishes a spear, only part of which is seen, while on his left arm he carries a large round shield, the usual form on vases of this style. He wears a helmet with a crest, and likewise greaves, which is exceptional. The fountain is represented, as on other vases upon which this scene appears, as a sort of column with a spout on one side from which the water is supposed to flow. In some examples the water is actually depicted flowing from the spout (cf. Fig. 3). In front of the fountain is a stand, upon which the water jars were rested while they were being filled, and through which the waste water probably passed. On a vase in Vienna (Fig. 3) published in the *Annali del Insti-*



FIGURE 2. — ACHILLES AND TROIUS.

*tuto*, 1866, Tav. d'agg. R.,<sup>1</sup> there is a stand of almost identical form. In front of the stand and approaching it is Polyxena. She holds in her two hands what is evidently intended for a hydria adorned with bands. The absence of handles on the jar must be due to the crudeness of the drawing. At first one might imagine that the artist wished to represent some kind of covered vessel, but it is more likely that the broad band is merely intended for decoration. Polyxena has one hand on the mouth or neck of the jar and the other under the base. She has a sort of kerkchief about her forehead and coming down over her neck. Part of the chiton is indicated, and below there is an elaborate border on the skirt. This

<sup>1</sup> Cf. Masner, *Die Sammlung antiker Vasen und Terracotten im oesterreichischen Museum*, No. 221.



consists of two rows of rather large dots, a kind of ornamentation found on other Tyrrhenian vases, but not elsewhere, I think, as a border for a garment. Behind Polyxena is Troilus, represented as a nude youth on horseback. He has his hair tied up in a bunch at the back of his head (cf. Fig. 3), perhaps in the



FIGURE 3.—FROM A VASE IN VIENNA.

κρωβύλος. The horse has a rather elaborate bridle. Behind Troilus are two warriors armed with helmets, shields, and greaves. The identification of this scene is made certain by comparing it with the plate in the *Annali del Istituto* just referred to, where, beneath the figure on horseback, is the name ΤΡΟΙΛΟΥ. It is needless to discuss the drawing. Its defects are apparent and are the same which are found on other vases of this class. The crouching Achilles is nearly twice as tall as the other figures, horse and all. The artist, too, has not succeeded in keeping all his figures within bounds, for the handle of the spear of Achilles, the head of Troilus, part of the head of the horse, and part of the helmets of the warriors project into the border above.

The scene depicted here is not an uncommon one in Greek vase painting. Schneider<sup>1</sup> enumerates twelve vases upon which it occurs, and according to Baumeister<sup>2</sup> there are as many as sixteen. Three of these are Tyrrhenian amphorae. More numerous still are the vases upon which the pursuit and death of Troilus are represented. This story formed one of the episodes in the *Cypria*, but almost nothing of it has

<sup>1</sup> *Der troische Sagenkreis*, p. 114.

<sup>2</sup> *Denkmäler des klass. Altertums*, p. 1900.

come down in the literature. Sophocles wrote a tragedy called *Troilus*, but nothing more is known about it than that in it he told how Troilus while exercising his horses was ambushed by Achilles and killed near the temple of Thymbrian Apollo.<sup>1</sup> In the *Iliad* Priam refers to his son Troilus ἱππιόχαρμης, *delighting in horses*, as having died in battle, and the other references in ancient literature give us little more information. But the whole story may be reconstructed from the vases. It was apparently this: Polyxena goes to the fountain outside the walls to fill her water jar. The boy Troilus goes along, too, partially as an escort, though hardly as a protection, for he is unarmed, and partially to water his horse. Achilles, who is lying in wait behind the fountain, rushes out and pursues Troilus to the temple of Apollo, where he slays him before Hector and his other brothers can come to the rescue. There are variants at almost every step in the story, but this must have been essentially the form in which the story appeared in the *Cypria*.

One might perhaps ask whether the artist who painted our vase had any definite heroes in mind for the two warriors at the right, and whether it is possible to identify them. On the vase in Vienna (Fig. 3) there is a warrior who has his name, Phocus, beside him; and on another two old men are standing by, one of whom is named Priam.<sup>2</sup> But it seems more likely that the artist had no particular heroes in mind and that these warriors are part of the escort of Troilus and Polyxena. The representation of Troilus as a boy accords with most of the other vases, though sometimes he appears bearded.<sup>3</sup> One feature which does not appear on the vase in Philadelphia is the bird sent by Apollo, which is sometimes perched on the fountain, and sometimes flying towards Troilus

<sup>1</sup> Schol. to *Il.* XXIV, 257, quoted by Nauck, *Trag. Graec. Frag.* p. 212, ἐν τρεῦ-θεν Σοφοκλῆς ἐν Τροίλῳ φησὶν αὐτὸν λοχευθῆναι (Klein; codd. ὀχευθῆναι) ὑπὸ Ἀχιλλέως ἱπποῦς γυμνάζοντα παρὰ τὸ Θυμβραῖον καὶ ἀποθανεῖν. Eustathius, *Il.* p. 1348, 23, says, ὃν φασιν ἱπποῦς ἐν τῷ Θυμβραίῳ γυμνάζοντα λόγχῃ πεσεῖν ὑπὸ Ἀχιλλέως.

<sup>2</sup> *Arch. Zeit.* 1863, pl. 175; cf. also Reinach, *Répertoire des vases peints*, I, p. 394.

<sup>3</sup> Brit. Mus. hydria B 324; Gerhard, *Auserl. gr. Vasenbild.* pl. xcii; also a vase in Athens mentioned in the preceding note.

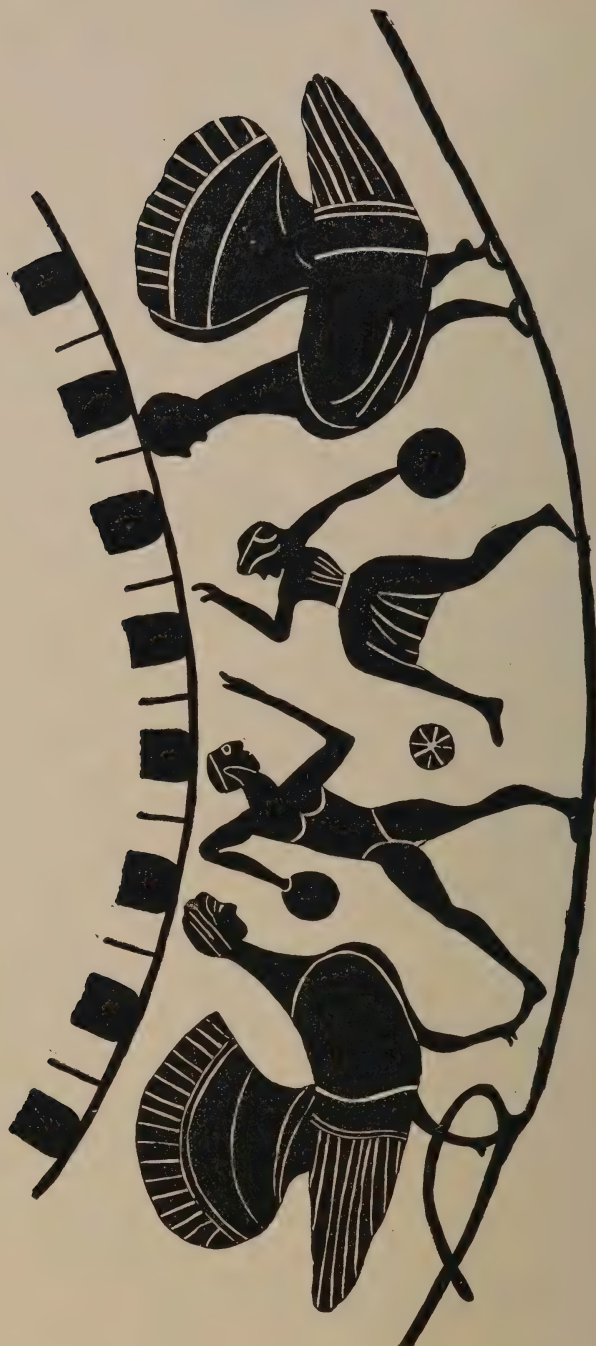


FIGURE 4.—THROWING THE DISCUS (?).

as if to warn him of the impending danger. The Troilus story is not found elsewhere exactly as it is painted here.

On the other side of the vase, in the same zone, is a peculiar group consisting of two human figures standing between two sirens and apparently engaged in some sort of contest (Fig. 4). The figure at the right wears a short chiton and evidently a cap of some sort. It is impossible to say what the sex of the figure is, but the artist presumably intended it for a man. He is advancing to the left as if at a run, with one hand in the air, while the other holds a circular object below and behind him. At first sight the hand in the air seems to be the right hand, but it is more likely that this is the left and that the hand holding the circular object is the right. Lack of skill on the part of the artist prevented him from distinguishing clearly right from left. The other figure seems to be nude. The line near the top of the head may indicate a cap, or may be intended by the artist for a band about the hair. The detail just below must be intended for the ear. This man also is advancing to the left, but looking back at the other man. He is gesticulating with his left hand, which is raised, while in his right hand he, too, holds a circular object. Between the two men, in the middle of the field, is another round object with a decoration consisting of four lines crossing in the middle.

No such scene as this occurs elsewhere on a Greek vase, so far as I have been able to discover, and one may well speculate as to what the artist wished to portray. At first sight one might think of some kind of boxing contest in which the figure at the right is about to deal the other a furious blow. But this interpretation is impossible because on another amphora of this style there is a boxing match represented and the contestants have their hands tied up and are standing in the traditional manner.<sup>1</sup> Again, one might think of some kind of ball game or tennis match in which the object between the two men would be the ball, but this, too, seems unlikely. Rosettes are common in the field in vases of this class, and it seems natural to regard this as such a rosette. One very similar appears at the end of the sphinx's tail in the zone below. Again, one

<sup>1</sup> Cf. Thiersch, *op. cit.* No. 19, and pl. ii.



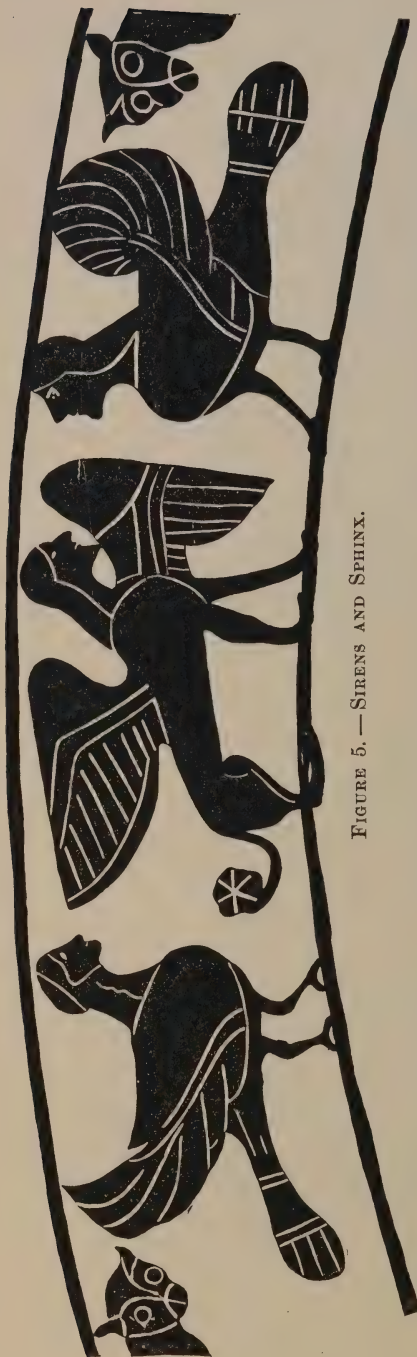


FIGURE 5. — SIRENS AND SPHINX.

might think of some kind of dance,<sup>1</sup> but this would not explain the circular objects held by the two men. The true explanation is, I believe, that we have here two discus throwers about to engage in a contest. The man at the right is just starting at a run to get what momentum he can for the throw. The man at the left is looking back, watching him and waiting for his turn. It is true that neither of the figures has the traditional attitude of the discus thrower, but it may be that the artist meant to make the man at the right hold the discus in the usual way but was prevented by lack of skill from doing so.<sup>2</sup> If this interpretation is correct, this must be regarded as one of the earliest representations of the discus throw.

On either side of this group is a siren apparently with raised wings, although it is not easy to decide which the artist wishes us to con-

<sup>1</sup> This is the opinion of Professor Furtwängler, who saw the vase in 1904; cf. *Sitzb. Mün. Akad.* 1905, II, p. 256.

<sup>2</sup> Professor Marquand has suggested that this figure may be changing the discus from one hand to the other.

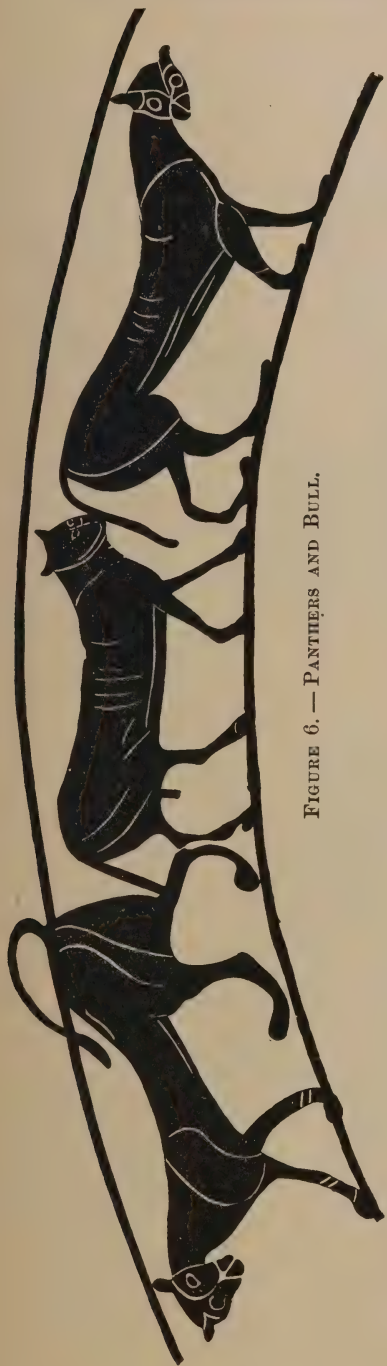


FIGURE 6. — PANTHERS AND BULL.

sider wings and which tail. The head of the siren at the right has been painted over, but this seems to be the only place on the vase which has been so treated.

Below this zone of figures comes a band of animals 7.2 cm. high arranged in two groups of three figures each, as is often the case in vases of this class. The group beneath the Troilus scene consists of two sirens between which is a bearded and winged sphinx (Fig. 5). There is nothing particularly remarkable about the sirens. The one at the right has its wings painted in the recurved fashion usual in early art and often found on these vases. The fact that the wings of the other siren and of the sphinx are not so painted shows that the artist knew better, but perhaps in this case preferred the older style for the sake of variety. The figure in the middle is quite exceptional. The sphinx is a common figure on Tyrrhenian amphorae, but not a bearded sphinx. Yet in this case there can be no doubt that the artist wished to depict a sphinx with a beard. The nearest analogy to this that I can find is a bearded siren on a Tyrrhenian amphora in Munich;<sup>1</sup>

<sup>1</sup> Thiersch, *op. cit.* No. 47.



FIGURE 7a—RAM AND PANTHER.  
b—RAM CHARGING PANTHER.

but the artist may perhaps have had some knowledge of the bearded sphinx of Egypt. The creature is also winged and has its wings extended, as frequently happens. Then the artist to give him additional beauty made his tail end in a rosette. This figure could not keep within bounds, as its hind legs encroach upon the zone below, and even its fore feet come a little below the line.

The other three animals are also interesting. There are two panthers moving in opposite directions and between them a bull facing to the right (Fig. 6). The panther is a very common animal on Tyrrhenian vases, in fact it is more frequently represented than any other animal and usually in the same elongated form as here. The bull is unusual. Thiersch can cite only one example, an amphora in Berlin.<sup>1</sup> There can be no question, I think, that the artist intended this animal for a bull. The tail of the panther at the left extends into the zone above.

The third zone, 6 cm. wide, also has two sets of animals. On what may be called the front of the vase are a ram and a panther face to face (Fig. 7a); and on the other side what seems to be a ram charging a panther (Fig. 7b). Like the panther the ram is often found on vases of this class. Neither of these groups deserves special comment. The panther in the first pair has a rather surprised expression, but the ram is perfectly stolid. In the second group the head of the charging ram is far from being true to nature.

The Tyrrhenian amphorae are an interesting class of vases. Their place of manufacture is still unknown, and unfortunately not enough information has been preserved about the vase in Philadelphia to throw any light upon this problem. The little group of vases of which it was one was said to have come from Samos and Chios, — a statement too uncertain to be of much value. All the extant specimens of which the history is known were found in Italy, chiefly at Caere and Vulci; but it is clear that they are not Etruscan. They have been called Attic;<sup>2</sup> Attic influenced by Corinthian;<sup>3</sup> or by Boeotian;<sup>4</sup> old

<sup>1</sup> Cf. *Monumenti del Inst.* IX, pl. 55, and Thiersch, *op. cit.* p. 107.

<sup>2</sup> Studniczka, *Jb. Arch. I.* 1886, p. 90, n. 17.

<sup>3</sup> Pottier in Dumont and Chaplain, *Les céramiques*, etc., I, pp. 328 ff.; also Walters, *Cat. Gr. and Etr. Vases in Br. Mus.* II, p. 35.

<sup>4</sup> Hauser, *Jb. Arch. I.* 1893, p. 93, pl. I.



Doric;<sup>1</sup> or Attic Ionic.<sup>2</sup> But Thiersch points out<sup>3</sup> that the alphabet used in the inscriptions on these vases is not Corinthian, and that the shape of the vase, the type of decoration, the frequency of the Troilus myth, and a few other minor points all suggest Ionia as the place of manufacture. This conclusion may be safely accepted, although there is not sufficient evidence available at present to locate them more exactly. There are between seventy and eighty of these vases known. They are all closely connected, and Thiersch even argues that they are not merely the product of a single shop, but the work of one man. This, I think, is going too far. If the extant specimens form, as is likely, only a small proportion of the vases made, the original number must have been far more numerous than one man or one shop is likely to have turned out. But that they were made somewhere in Ionia within a comparatively short space of time is, I think, reasonably certain.

WILLIAM N. BATES.

<sup>1</sup> Wissowa, *Lexicon*, I, p. 1773, s. v. Amazones.

<sup>2</sup> De Ridder, *De ectypis quibusdam aeneis*, pp. 39 and 52.

<sup>3</sup> *Op. cit.* pp. 19 ff.

## GREEK OSTRACA IN THE HASKELL MUSEUM

THE Greek and other ostraca in the Haskell Oriental Museum, as well as those in the Field Museum, were brought to Chicago from Egypt by Mr. Edward E. Ayer, in 1900. Fifteen of the Haskell ostraca were published in *The American Journal of Philology*, XXV, 1904, pp. 45-50. These with the ten further texts here presented constitute about one-fourth of the Haskell Greek collection. The texts that follow are arranged in general in chronological order. They come for the most part from Thebes, and belong, with one exception, to the Roman period.

Ostrakon Haskell 16. cm. 4.5 × 7. From Crocodilopolis. Ptolemaic times.

Ἔτους ε Φαῶ[φι . . τέ(τακται) ἐπὶ τὴν  
ἐν Κρο(κοδίλων) πό(λει) τρά(πεζαν) .[  
Ἐριε[ῶ]ς χ[ιλίας

The missing part of the ostrakon may have contained two further short lines, like the last in Wilcken, *Gr. Ostr.* II, No. 1617, which has some affinities with this document.

2. We should expect ἐφ' ἥς, etc., but the last letter cannot be ε. It may be μ or α.

Ostrakon Haskell 17. cm. 4 × 8. From Thebes. 58-9 A.D.

Ἀ]ρπαλος  
γ]ενη(μάτων) 5 (ἔτους) μέτ(ρῳ)  
] — ἡμισυ  
] (ἔτους) 5 Νέρωνος  
Κλαυδίου Καίσαρος ] Σεβαστοῦ  
Γερμανικοῦ Αὐτο]κράτορ[ος

Ostrakon Haskell 18. cm. 8 × 11. From Thebes. 75 A.D.

Διέγρα(ψεν) Χεμπνεὺς Πελείλιος Πονώριο(ς) καὶ  
 Κασεῖρις Χεμπνέως Πελείλιος ὑ(πὲρ) μερισ(μοῦ) Ὡφειή(ου)  
 5 (ἔτους) διε. (δραχμὰς) β (ὀβολὸν) (ἔτους) ζ Οὐεσπασιανοῦ τοῦ κυρίου  
 Φαρμο(ῖθι) ᾠ

3. The amount, 2 drachmae, 1 obol, is the same as that paid ὑπὲρ μερισμοῦ for one person in Wilcken, *Gr. Ostr.* II, Nos. 96 and 97; 115 A.D.: cf. *op. cit.* I, p. 257. Perhaps δι' ἐ(κάστου) might be read, as the tax is here discharged for two persons, although ἀργ(υρίου) would yield a better sense.

Ostrakon Haskell 19. cm. 11 × 14. From Thebes. 138 A.D.

Ψαν]σὺς καὶ Κασιανὸς πράκ(τορες)  
 ἀργ(υρικῶν) Νό(του) κ(αὶ) Λιβδὸς Φίβιος Πετεμενώ(φεως)  
 ἔσχ(ομεν) ὑ(πὲρ) μερισ(μοῦ) ἐνεσ(τῶτος) κβ (ἔτους) δ(ρα)χ(μὰς)  
 ὀκτὼ | (δραχμὰς) η (ἔτους) κβ Ἀδριανοῦ  
 5 Καίσαρος τοῦ κυρίου Παῦ(νι) κδ  
 Κασιανὸς Ψαμ( ) σ(ε)σ(ημείωμαι) (δραχμὰς) η.  
 Ὅμ(οίως) Μεσορῇ θ ὀνό(ματος) τοῦ (αὐτοῦ) Φίβιος  
 ὁμοίως ὑ(πὲρ) σκ(οπέλου) και = κβ (ἔτους) δραχ(μὴν) μίαν  
 (τετρώβολον) (δραχμὴν) α (τετρώβολον) καὶ ὑ(πὲρ) χω(ματικοῦ) καὶ  
 βαλ(ανικοῦ) κβ (ἔτους)  
 10 (δραχμὰς) ἐπτά (τριώβολον) χ<sup>ο</sup> | ἐπὶ τὸ αὐτὸ (δραχμὰς) ζ [Γχ<sup>ο</sup>  
 (2d hand) Κασιανὸς σ(ε)σ(ημείωμαι) (δραχμὰς) ῥνπ(αράς) (δραχμὰς)  
 θ — χ<sup>ο</sup>

In three pieces.

Wilcken, *Gr. Ostr.* II, No. 585, a Charax ostrakon of one week later, has much the same formulae.

8. και =; possibly κα (ἔτους) should be read.

Ostrakon Haskell 20. cm. 5 × 6.5. From Thebes. 189–190 A.D.

χει(μερινοῦ πυροῦ) Φατρῆς Πετεχῶ(νσιος)  
 ..... λ (ἔτους) Σεναπολλῶς  
 ..... (πυροῦ) γ λο

1. χει(μερινοῦ πυροῦ): cf. Wilcken, *Gr. Ostr.* II, Nos. 888–890.





5	ἥριος	(ἀρτάβας) κγ
	Ἐρίων οἰκοδόμ(ος)	(ἀρτάβας) ις
	Ἐμόλογος	(ἀρτάβας) η
	καὶ Ἐκῦσις	(ἀρτάβας) ις
	Ἀμμώνιος	(ἀρτάβας) ις
10	Παμ . . . .	
	Ψεναμοῦνις Πασ-	
	ίωτος	(ἀρτάβας) ιξ

1. The first line is practically obliterated.

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Ostrakon Haskell 25. cm. 8 × 9. From Thebes. Roman times, probably third century.

Πλῆνις καὶ μέτοχ(οι) τελ(ῶναι) γε  
 Μεμνο(νείων) Πετοσίρει χαί(ρειν)·  
 Ἀπέχ(ομεν) παρὰ σοῦ τέλ(ος) ἑξηκ(οστῆς ?) (πυροῦ)  
 ὄνοι κ̄ (ἔτους) ξ = Φαμ(ενὼθ) ἠ

1. We should expect πύ(λης).
4. Cf. Wilcken, *Gr. Ostr.* II, Nos. 1092 *sqq.*, and p. 754.

EDGAR J. GOODSPEED.

THE UNIVERSITY OF CHICAGO.

Archaeological  
Institute  
of America

ANNOUNCEMENT

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DURING the past season the Committee on American Archaeology of the Archaeological Institute of America offered properly qualified students the privilege of joining the field expeditions of the Institute in Colorado, Utah, and New Mexico. A number of students availed themselves of the opportunity to participate in the practical work of exploration, mapping, and excavation of ruins in the San Juan and Rio Grande basins. These expeditions closed October 1.

Through the courtesy of the Secretary of the Smithsonian Institution the Committee is authorized to announce that the Government excavations at Casa Grande in the Gila Valley, Arizona, will be resumed about November 1, under the direction of Dr. J. Walter Fewkes, to continue during the fall and winter, and that students may arrange through the Archaeological Institute to participate in the work at this site. As Government institutions are not permitted to accept volunteer services, Dr. Fewkes is authorized to pay a limited number of students (not to exceed ten) for their services in connection with the work a nominal salary of ten dollars per month, it being understood that they provide for their own travelling expenses and subsistence. This nominal salary will about cover field subsistence at Casa Grande.

Students desiring to avail themselves of this opportunity should correspond with the undersigned as early as convenient. Applications should be accompanied by the recommendation of the professor under whom the applicant has studied.

EDGAR L. HEWETT,

*Director of American Archaeology of the Archaeological Institute of  
America, 1333, F Street, Washington, D.C.*

OCT. 21, 1907.

# CORRECTIONS TO *A.J.A.* IX, 1905, PP. 319 AND 328

I am now able to give a better copy of the second inscription published in this *JOURNAL*, Vol. IX, 1905, p. 328, No. 75. The inscription should be read and restored substantially as follows:

DD. NN.  
*Imperatorī Caes.*  
*Fl. Val. Constantino*  
*P. F. M. Victori*  
5 *Ac Triumphatori*  
*Semper Aug. Et]*  
*Fl. Cl. Co(n)stantino*  
*Et Fl. [I]ul. Constantio*  
*Et Fl. (Iul.) Co(n)sta(nti) Nobb. Ca[ess.]*  
10 *Fl. Iul. Le]ontius V. P.*  
*Praes.] Pr. Helenop.*  
*D. N. M. Q. E[orum*  
 ΜΛΕ

The restoration of the first six lines might take any one of several different forms, but the general sense is given by that here adopted. For lines 7-9, cf. *A.J.A.* X, 1906, p. 431. In line 10 there are distinct traces of the first two letters of Leontius, who was already known as *v(ir) p(erfectissimus) praes(es) pr(ovinciae) Helenop(onti) d(evotus) n(umini) m(ajestati)-q(ue) eorum* from *C.I.L.* III, 14184<sup>17</sup> (where the form *Costantino* also occurs), and 14184<sup>37</sup>. ΜΛΕ, if a correct restoration, stands for *m(ilia) XXXV*.

With regard to *A.J.A.* IX, 1905, p. 319, No. 57, I failed to state that the inscription is 2.61 m. high, 0.55 m. wide, and 0.24 m. thick. The letters are 0.015 m. high. The stone, used for years as one of the jambs of a gateway, is so large that it is almost certain that it was not transported all the way from Tarsus to Sinope, as Wilamowitz and Ziebarth say (*Berl. Phil. W.*, 1907, col. 334). *Τάπρος* seems an unlikely restoration in line 2.

DAVID M. ROBINSON.

1907  
January — June

## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS

JAMES M. PATON, *Editor*  
65, Sparks St., Cambridge, Mass.

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#### GENERAL AND MISCELLANEOUS

**The Decoration of Neolithic Pottery.**—In *Z. Ethn.* XXXIX, 1907, pp. 108–120 (7 figs.), J. TEUTSCH, in answer to criticisms by H. Schmidt, maintains that on certain painted pottery from Burgenland in Transylvania white is used as background while the ornament is in red outlined with black. He also argues that this type of decoration is derived from the Aegean vases. *Ibid.* pp. 121–136, H. SCHMIDT replies, modifying in some details his earlier views. He still believes that white is originally applied as decoration, and that this is generally its use. It is possible that in some cases there may be a secondary use of the original clay or colored background as decoration. The spiral decoration, the white incrustated, and white painted pottery were characteristic of the late neolithic period in central Europe and were brought to the Mediterranean by emigrants from that region.

**The Earliest Ships.**—In *Z. Ethn.* XXXIX, 1907, pp. 42–56, E. HAHN discusses the construction of the earliest sea-going ships. For transport by water, primitive races have used inflated bladders, skins, reed boats, rafts or catamarans, hollowed logs, and especially sewed bark. Sea-going ships, which must have existed in very early times, have developed from the boat of logs tied together, though the earliest form was probably like the Malay proa with an outrigger.

**Painting of the Body and Tattooing.**—In *R. Arch.* IX, 1907,

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor PATON, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, Dr. A. S. PEASE, and the Editors, especially Professor MARQUAND and Dr. PEABODY.

No attempt is made to include in this number of the JOURNAL material published after July 1, 1907.

For an explanation of the abbreviations, see pp. 140, 141.



pp. 38-50 (4 figs.), J. DECHELETTE shows that the Europeans of the stone age and early part of the bronze age decorated their persons with painting, tattooing, or both. This was the case in the eastern and western Mediterranean regions, as well as in France and more northern parts of Europe.

**Pictorial Art and Oriental Research.**—In *Memnon*, I, 1907, pp. 9-18, J. STRZYGOWSKI pleads for the emancipation of the history of Oriental art from the study of philology and epigraphy. He claims that at present inscriptions are the only objects that interest Orientalists, and that sculpture and painting are passed over as mere accessories of written texts. In reality, however, the art of the various west-Oriental peoples throws as important a light upon their ideas and the history of their civilization as do their inscriptions. The history of Oriental art should be constituted a distinct discipline in the universities, and should devote itself to the investigation of material, technique, object, figure, form, and content. Scarcely a beginning has been made in determining the deeper spiritual ideas that underlie the varying forms of art in the chief centres of ancient Oriental civilization.

**The Origin of the Himyaritic Script.**—In *S. Bibl. Arch.* XXIX, 1907, pp. 123-132 (2 pls.), E. J. PILCHER argues that the Himyaritic script was not of ancient Semitic origin, but was derived from Greek colonists in Egypt. Letters which are distinguished in Phoenician have not separate signs in Himyaritic, but only slightly modified forms of the same sign, as would be the case if they had been derived from a non-Semitic people. Himyaritic is written *boustrophedon* like ancient Greek. In Himyaritic the words are marked off from one another by a perpendicular stroke, which is also an early Greek custom. Several of the most puzzling characters of the Himyaritic are explained most readily from Dorian Greek forms.

**Ḳatabanian Inscriptions.**—In *Mitt. Vorderas. Ges.* XI, 1906, pp. 1-48, D. NILSEN publishes two new inscriptions of the Glaser collection, one recording how a certain *mukarrib* of Ḳataban constructed a new road through the mountains and rebuilt the temple; the other recording how a king of Ḳataban sacrificed a she-camel to 'Athtar, 'Amm, and Shamash.

**Tarshish and the Jonah Legend.**—In *Memnon*, I, 1907, pp. 70-79 (3 figs.), G. HÜSING contests the current view that Tarshish is to be identified with Tartessus in Spain. The two passages on which this view rests are Gen. x. 4 and Jonah i. 3. In the first, Tarshish is mentioned in connection with Cyprus, Crete, and Rhodes and is, therefore, to be regarded as a textual corruption for Turshim, the Tursha of the Egyptians which constantly appears in connection with Crete and Cyprus. In Jonah a different division of the letters changes "he went down to Joppa" to "and he (Yahweh) pursued him," thus removing the indication that Joppa was on the way to Tarshish. In 1 Kings and 2 Chron. it is declared that Ezion-Geber was the port for Tarshish, which indicates that Tarshish lay in the east. It is to be identified with the coast of ancient Elam, and the story of Jonah is a modified form of an ancient Elamitic myth which is widely prevalent in the Orient and throughout the classical world. See also *Or. Lit.* X, 1907, col. 26.

**The New Testament in the Light of Recent Archaeology.**—In *Exp. Times*, XVIII, 1907, pp. 202-211, A. DEISSMANN discusses the bearing of recently discovered papyri and inscriptions on the interpretation of the

New Testament religion. The classical literature gives a distorted conception of the scepticism of the world into which Christianity came. Inscriptions and papyri show us that in general people were deeply religious and were thus prepared to receive the new teaching. They show also an uncertainty in regard to immortality that prepared the way for the positive message of Christianity on this subject. The inscriptions also throw light upon the current meaning of many New Testament terms.

**Ancient Glass.** — In *Le Musée*, III, 1906, pp. 477-524 (3 pls.; 102 figs.), A. SAMBON gives an account of ancient glass. The material is arranged by countries and periods, and the characteristic products of each group are noticed and illustrated by typical specimens.

**The Roll in Ancient Art.** — The representations of the papyrus roll in ancient art have been collected and fully discussed by T. BIRT. In an introduction he treats briefly the roll in ancient Egypt, and the use of papyrus rolls and parchment among the Greeks and Romans. The use of a *codex* is scarcely represented before the fourth century A.D. Parchment was used for school books, as more durable and apparently cheaper in the time of Martial, and perhaps for reference books, but not for ordinary editions. The chapters treat in detail of the closed roll, the open roll and reading, writing, the character of the roll and its preservation, the illustrated book, which is held to have inspired the form of the sculptures on the columns of Trajan and Marcus Aurelius, and the representation of rolls in the Middle Ages. (T. BIRT, *Die Buchrolle in der Kunst. Archäologisch-antiquarische Untersuchungen zum Antiken Buchwesen.* Leipzig, 1907, B. G. Teubner. x, 352 pp.; 191 figs. 8vo. M. 12.)

**Roman Fortified Boundaries in Germany and Britain.** — In *Rec. Past*, VI, 1907, pp. 9-13, 50-57, 83-89 (11 figs.), G. H. ALLEN describes the development of the Roman system of fortifications along the boundaries of Germany and Britain, the character of the remains, and in particular the restored fort at the Saalburg.

**The Date of the Ruins in Rhodesia.** — In his report of a journey in South Africa (*Z. Ethn.* XXXVIII, 1906, pp. 863-895; 17 figs.), F. VON LUSCHAN discusses the age of the ruins at Simbabwe and other points in Rhodesia. He examines the arguments in detail, and agrees with Randall MacIver that the ruins are of comparatively recent date, and probably of native origin. The figure of Egyptian porcelain is declared a modern forgery, but even if genuine, it proves nothing, for many Egyptian antiquities are now brought into South Africa by Greeks. *Ibid.* pp. 896-904 (3 pls.; 12 figs.), H. SCHÄFER gives at length the grounds for declaring the porcelain figure one of a series of modern forgeries made in Thebes. *Ibid.* pp. 916-923 (fig.) is published a discussion of von Luschan's views, in which a greater antiquity is claimed for the ruins and the objects found there by Staudinger, Fritsch, and Oppert.

**Persian Numismatics.** — In *J. Asiat.* VIII, 1906, pp. 517-532, ALLOTTE DE LA FUYE discusses a series of coins with Aramaic legends containing the titles *Prtkra* and *Malka*, and bearing the names of certain Persian monarchs. He comes to the conclusion that all Persian coins are later than the reign of Antiochus II. They are probably contemporary with the reigns of Mithridates I, king of Parthia, and his successors. Arsacid influence is unmistakable in these coins.

**Hindu Architecture in the Far East.** — The Hindu architecture in the Far East has been studied by GENERAL L. DE BEYLIÉ. He reviews briefly the architectural styles of India, and the influences received or exercised by Hindu art before the Mahomedan invasion, and then considers the special characteristics of the architecture in the neighboring countries, treating successively Cambodia and Annam, Siam and Laos, Burmah, Java, and Ceylon. He concludes that Hindu architecture is composed of indigenous elements strongly modified by Persian and Greek influence; that it does not generally employ brick and stone before the second century B.C.; that Indian art reached Indo-China and the islands during the first two centuries of our era, but that in all these countries it was modified by strong local tendencies; that the stone and brick monuments of these regions are not earlier than the sixth century A.D.; and that later the so-called Chinese style became more and more prevalent. (General L. DE BEYLIÉ, *L'Architecture Hindoue en Extrême-Orient*. Paris, 1907, E. Leroux. 416 pp.; 366 figs. large 8vo.)

**The Monuments of Cambodia.** — The second volume of the *Inventaire Descriptif des Monuments du Cambodge*, by E. LUNET DE LAJONQUIÈRE (Paris, 1907, E. Leroux. xlv, 355 pp.; 2 pls.; 112 figs. large 8vo.), is published by the *École Française d'Extrême-Orient*. In the brief Introduction a general account of the diffusion of early Cambodian civilization in the valleys of the Menam and the Mekong is followed by notes on the monuments, their construction and decoration, supplementary to the introduction in the first volume (*A.J.A.* VII, p. 454). The monuments (Nos. 291-470) are then described in detail according to their geographical distribution in provinces recently added to Cambodia, French Laos, eastern Siamese Laos, western Siamese Laos, and the valley of the Menam.

## EGYPT

**Babylonian Influence in Egyptian Art.** — In *Memnon*, I, 1907, pp. 80-85 (4 figs.), F. HOMMEL claims that the bark of the sun in Egyptian art is derived from the floating shrine of the sun-god in Babylonian art, and that the eight Igigi of Babylonia are the prototypes of the eight genii who in Egypt accompany the sun-god with music.

**Egyptian and Assyrian Standards.** — In *Klio*, VI, 1906, pp. 393-399 (4 figs.), H. SCHÄFER points out that Egyptian and Assyrian standards, which consist of a pole bearing the symbol of a god, are carried on a war-chariot, and enjoy a special cult in the camp. They are not merely standards, but indicate the actual presence of the gods. The custom seems to have originated in Egypt, whence it was borrowed by the Assyrians.

**The Writing and Language of the Egyptians.** — In *Alt. Or.* VIII, 1907, part II, pp. 1-32, W. SPIELGELBERG gives an account of the development of the Egyptian script from the pictures of the earliest period through the hieroglyphic, hieratic, and demotic to the Coptic, and adds a brief history of the decipherment of the monuments and of the development of the Egyptian language.

**The Tablets of Negadah and Abydos.** — The excavations at Negadah and Abydos have disclosed a number of small inscribed pieces of wood or ivory which belong to the earliest Egyptian dynasty. These are discussed



by F. LEGGE in *S. Bibl. Arch.* XXVIII, 1906, pp. 252-263 (2 pls.); XXIX, 1907, pp. 18-24, 70-73 (pl.), 101-106 (pl.). One tablet records the celebration of the so-called Sed festival at the tomb of King Aha, another the foundation of the temple of Neith at the funeral of the same king, another names King Zer.

**An Egyptian Bust in the Louvre.**—In *Mon. Piot*, XIII, 1906, pp. 5-27 (2 pls.; 6 figs.), G. BÉNÉDITE argues that in Egyptian art it is necessary to distinguish the stereotyped hieratic style, common in temples and tombs, from a much freer naturalistic style shown in early mastabas and later in furniture and household ornaments and utensils. The articles made for the living are a truer measure of Egyptian art than those intended for the gods or the dead. A fine limestone bust of Amenophis IV in the Louvre shows clearly how this king broke with the official art as well as the official religion.

**An Egyptian Head in Brussels.**—In *Mon. Piot*, XIII, 1906, pp. 29-34 (pl.; fig.), J. CAPART publishes a fine Egyptian portrait now in Brussels. It belongs apparently to the early years of the nineteenth dynasty, and shows the freedom and delicacy characteristic of Egyptian art under the influence of Amenophis IV. The author argues that the change from the realism of the early sculpture to the later ideal type is due in great part to a change in the belief as to the nature of the "Double," in consequence of which the need of accurate portraiture was no longer felt.

**A Pendant on Statues of Usertesen III.**—In *S. Bibl. Arch.* XXVIII, 1906, pp. 268-269 (pl.), V. SCHMIDT describes the representation of a pendant on three statues of Usertesen III, and concludes that it is an amulet consisting of a linen cord tied with peculiar loops.

**The State Post under the Ptolemies.**—In *Klio*, VII, 1907, pp. 241-277, F. PREISIGKE examines the *verso* of *Hibeh Papyri*, I, 110, which contains the records of a postmaster at some place in the Fayum. Analysis shows that the post left this place for the north and south, probably every six hours, that it was used only for state despatches requiring speed, and that it was a liturgy performed probably by colonists holding lands from the king. There are indications of other arrangements when speed was not needed. Private letters do not seem to have been forwarded by the state.

**Ptolemaic Metrology.**—In *R. Ét. Gr.* XIX, 1906, pp. 389-393, T. R. discusses the *naubion* and the *stater* in Ptolemaic Egypt. For the former he accepts the conclusions of Jouguet and Lesquier (*A.J.A.* XI, p. 202). The same document fixes the *stater* as equivalent to the silver tetradrachm, and this seems its value in Herondas, VII, 99.

**The Gold Medallions of Abukir.**—A brief account of the large gold medallions found at Abukir (*A.J.A.* VIII, p. 468), the suspicions regarding the alleged discovery, the purchase of four by the Berlin Museum, and the disappearance of the other specimens is given in *Burl. Mag.* XI, 1907, pp. 162-163 (pl.) by A. KOESTER.

## BABYLONIA AND ASSYRIA

**The First Babylonian Dynasty.**—In *S. Bibl. Arch.* XXIX, 1907, pp. 107-111, C. H. W. JOHNS discusses the lists of names of the years in the period of the first dynasty of Babylon. The Babylonian custom was to



name each year after some important event which occurred in it. A number of chronological lists of these names of the years have come down to us in a fragmentary condition. The author seeks from a study of contract tablets of the period to fill up the gaps in these lists and supplies a large number of new year-names for the reigns of the first dynasty.

**Old Babylonian Chronology.**—In *Or. Lit.* X, 1907, cols. 169–181, L. MESSERSCHMIDT publishes a new collation of the chronological table of the first dynasty preserved in the museum at Constantinople.

**Mathematical, Metrological, and Chronological Tablets from Nippur.**—In the *Publications of the Babylonian Expedition of the University of Pennsylvania*, Vol. XX, Part I, 1906 (30 pls., 15 photos), H. V. HILPRECHT publishes forty-seven tablets in transcription and seventeen in photograph from the excavations of the so-called temple library of Nippur. These consist of tables of multiplication and of division, in all of which the number 12,960,000 is taken as the basis of the calculations. The multiplication tables are tables of the factors of this quantity, and the division tables are for the most part tables of quotients obtained by dividing 12,960,000. The explanation of this fact is that 12,960,000 ( $= 60^4 = 3600^2$ ) is a sacred number representing the number of days in the sacred cycle of 36,000 years which played so important a part in Babylonian cosmological speculations and was known to the Greeks through Pythagoras and Plato. There are also tables of squares from one to fifty and of square roots, and tables of measures of capacity and of weights. From these tables it appears that the Babylonian scribes of the third millennium B.C. were familiar with the computation of the areas of rectangles, squares, right triangles, and trapezoids and the volumes of rectangular parallelipeds and of cubes. If the vessel whose contents were measured was a cylinder, we shall have to assume that they were also familiar with the approximate ratio of the circumference of a circle to its diameter. More important than all these mathematical tables is a list of early Babylonian kings containing originally about 180 names of rulers. It shows that at least 135 kings who reigned before the time of Hammurabi were known to the Babylonians. That is, that Babylonian history could be written for as many years before Hammurabi as elapsed from Hammurabi to the fall of Babylon. By means of this list the chronological relations of the dynasties of Ur and of Isin are established, and the exact number of years of each king's reign is recorded. The texts are provided with an elaborate introduction describing their characteristics and their historical significance.

In *Or. Lit.* X, 1907, cols. 109–113, H. RANKE discusses this list of early Babylonian kings and agrees with Hilprecht that the downfall of the dynasty of Isin is to be identified with the capture of Isin by Rim-Sim recorded in the seventeenth year of Sin-muballit. This view is supported by a tablet which mentions the year in which Amurum drove out Libit-Ishtar, who is probably identical with the last king of Isin. Amurum denotes the West Semitic people who overran Babylonia in the time of the first dynasty of Babylon. *Ibid.* cols. 114 ff., B. MEISSNER disputes the identity of Libit-Ishtar with the last king of the dynasty of Isin, and holds that he was a governor of the city of Sippar. *Ibid.* cols. 207–210, H. RANKE disputes Hilprecht's identification of Immerum with Nur-(ilu)im of Larsa.

**The Chronology of Ashurbanipal's Reign.**—In *S. Bibl. Arch.* XXIX,

1907, pp. 74-84, C. H. W. JOHNS publishes the fifth of his important investigations into the chronology of the reign of Ashurbanipal. The eponym list is defective during this reign, but by an elaborate study of business documents of the period the author succeeds in restoring with a high degree of probability the names of all the eponyms for the years between 671 and 660 B.C.

**The Alabaster Relief of King Ashur-nasirpal II.** — In *Or. Lit.* X, 1907, cols. 115-126, A. HERMANN discusses the significance from the point of view of the history of civilization of the armor, dress, ornaments, and other details on the alabaster relief from the northwest palace of Ashur-nasirpal II.

**The Archaeology of the Cuneiform Inscriptions.** — In the Rhind Lectures for 1906 Professor A. H. SAYCE discussed the archaeology of Babylonia and Assyria, chiefly from the evidence of the inscriptions, as the excavations have not as a rule been conducted with sufficient scientific accuracy to make possible a classification of the pottery and other objects. The volume containing these lectures, with an article from the *Contemporary Review* for August, 1905, treats of the decipherment of the cuneiform inscriptions, the archeological records, which are best known at Susa, the Sumerians, the relation of Babylonian civilization to Egypt, Palestine, and Asia Minor, and the condition of Canaan in the century before the Exodus. (A. H. SAYCE, *The Archaeology of the Cuneiform Inscriptions*. London, 1907, Society for Promoting Christian Knowledge. 220 pp.; 19 pls. 8vo. 5s.)

**Aramaeans Tribes in Babylonia.** — In *Mitt. Vorderas. Ges.* XI, 1906, pp. 203-246, M. STRECK discusses information gained from Babylonian and Assyrian sources in regard to the nomadic tribes that dwelt in Babylonia and the adjacent regions. The cuneiform records afford no evidence that the Aramaean migration had occurred before the fifteenth century B.C., and there is no trace of Aramaean settlements in Babylonia before the tenth century. The main sources of information in regard to these tribes are described and discussed in chronological order, and this is followed with an alphabetical index of Aramaean tribal names with references to all the passages in the cuneiform literature where these tribes are mentioned.

**Chedorlaomer Tablets.** — In *S. Bibl. Arch.* XXVIII, 1906, pp. 241-251; XXIX, 1907, pp. 7-17, A. H. SAYCE continues the translation and discussion of the so-called Chedorlaomer tablets (*A.J.A.* XI, p. 204).

**The Meaning of the Title Bur-Gul.** — In *Or. Lit.* X, 1907, cols. 175-181, A. POEBEL shows that the *bur-gul*, who occurs in numerous tablets from Nippur, was a functionary who performed the duties of a notary-public in witnessing signatures and attesting seals.

**Signs for the Liver in Babylonian Inscriptions.** — In *Z. Assyr.* XX, 1907, pp. 105-129, M. JASTROW, JR., discusses the signs used for the liver in Babylonian tablets. The ideogram commonly read HAR, which is known to denote the liver, he holds should be read UR. Four other signs are also used for the liver, showing the unique importance that was attached to this organ in Babylonian haruspicy. The liver was regarded as the genuine seat of the soul and it was the only organ inspected in sacrificial victims. This fact gives a new meaning to a number of Babylonian omen tablets and especially to the famous series of omens of Sargon and Naram-Sin, which instead of being astrological, as was formerly supposed, are in reality all liver omens.

**The Historical Topography of the Region of the Tigris.**—In *Memnon*, I, 1907, pp. 89-143 (pl.; 9 figs.), E. HERZFELD discusses the modern geography of the region occupied by ancient Assyria, and then the relics that survive at various points from the Assyrian, Persian, Greek, Parthian, and Sassanian epochs. The article also contains a collection of all the passages in the classical writers descriptive of this region.

**Dilmun.**—In *Exp. Times*, XVIII, 1907, p. 234, A. H. SAYCE claims that Dilmun of the cuneiform inscriptions is not the island of Bahrein, as has been commonly supposed on the basis of the Annals of Sargon, 369-370, but is really a district of northeastern Arabia.

**Karduniash.**—In *Or. Lit.* IX, cols. 663-665, G. HÜSING argues that there is no evidence in support of the view that Duniash is the Kassite name for Babylonia. Karduniash is the name of a divinity, and cannot mean "the fortress of Duniash." The word must be explained from Kassite-Elamitic.

**The Four Sacred Rivers.**—In *Or. Lit.* IX, cols. 558-663, F. HOMMEL shows that the conception of four sacred rivers is common in Babylonia, and compares the four rivers of Paradise in Genesis ii. These rivers were originally located in eastern Arabia west of the Euphrates, but subsequently the names were transferred to the region east of the Tigris in the vicinity of Dur-ilu.

**Babylonian Parallels to the Genealogy of Abraham.**—In *Exp. Times*, XVIII, 1907, pp. 322-333, A. H. SAYCE argues that the ancestors of Abraham in Genesis xi are Babylonian names of cities and tribes, so that this chapter contains an historical reminiscence of the migrations of the forefathers of Abraham from Ur of the Chaldees to Mesopotamia.

**The Tree of Truth and the Tree of Life.**—In *R. Bibl.* XIV, 1907, pp. 271-274, P. DHORME discusses the Babylonian beliefs concerning the "tree of truth" and the "tree of life," which are the counterparts of the "tree of the knowledge of good and evil" and the "tree of life" in Genesis. The "tree of truth" in the Babylonian conception was planted at the east and was guarded by the rising sun. It stood at the entrance of heaven. The "tree of life" was also a mythological conception, but had its counterpart on earth in a tree in the garden of the temple at Eridu. Both trees are frequently mentioned in early Babylonian texts.

**The Dove with the Olive-leaf.**—In *Exp. Times*, XVIII, 1907, pp. 377-378, W. O. E. OESTERLEY discusses the meaning of the olive-leaf brought back by the dove in the story of the flood. He holds that both the dove and the olive-twigs were originally sacred to Ishtar, and that in the original Babylonian version of this story the dove appeared as the messenger of Ishtar to Noah, bringing him assurance of the cessation of the deluge.

**The Ark of Yahweh.**—In *Exp. Times*, XVIII, 1907, pp. 155-158, F. HOMMEL points out the analogies to the Ark of the Covenant and the tables of the law in the Babylonian "tablets of fate," and "chamber of fate." The latter was a kind of portable chest in which the "tablets of fate" were kept, and which was carried on the Babylonian New Year festival from the temple of Marduk to the house of sacrifice. These analogies seem to show that the connection of the tables of the law with the ark is very ancient and that the statements of the Hebrew Priestly Code on this subject are trustworthy.



## SYRIA AND PALESTINE

**The Origin of the Semitic Alphabet.**—In *Z. Assyr.* XX, 1907, pp. 49–58, H. GRIMME discusses the origin of the Semitic alphabet. He rejects the theory of Egyptian origin and holds that the Babylonian origin is antecedently most probable. Both *ʿAyin* and *Teth* are represented by a circle in the old Semitic alphabet, and the same sign, a circle, represents *hi* or *i* and *ʿi* in old Babylonian script. This suggests that these two letters at least have been derived from the Babylonian character. Later *Teth* was discriminated from *ʿAyin* by the insertion of a cross (*Tau*) in the middle of the circle. The same process of discrimination by combination with another letter is traced through the South Arabian alphabet and the Ethiopic. The Aramaeans are the most probable originators of the alphabet on account of the absence of distinction between *He* and *Heth* in their language. The Semitic alphabet knows nothing of this distinction.

**The Cities of the El-Amarna Letters.**—In *Z. D. Pal.* V. XXX, 1907, pp. 1–79, H. CLAUSS publishes an elaborate study of the names of towns and districts in the Amarna letters in comparison with their equivalents in the Bible and in modern times. One hundred and fifteen names are arranged in alphabetical order, and all the passages in which these names occur are brought together under each head. At the end of the article a table is given of the Amarna names and their later equivalents.

**The Archaeological History of Jerusalem.**—In *Bibl. World*, XXIX, 1907, pp. 7–22; 86–96; 168–182; 247–259; 327–333, L. B. PATON discusses a number of the archaeological problems of ancient Jerusalem, taking up in the successive articles the following topics: (I) The Location of the Temple; (II) The Valleys of Ancient Jerusalem; (III) The Springs and Pools of Ancient Jerusalem; (IV) The City of David; (V) Zion, Ophel, and Moriah.

**The Location of Golgotha.**—In *Pal. Ex. Fund*, XXXIX, 1907, pp. 73–76, 140–147, F. W. BIRCH presents anew his theory that Golgotha was situated on Mount Zion. The evidence is derived from the interpretation of Old Testament literature and prophecy, rather than from history or archaeology.

**The Isaiah Inscription.**—In *Bibl. World*, XXIX, 1907, pp. 338–390, T. F. WRIGHT discusses the inscription found by Schick in 1889 in the village of Silwan near Jerusalem, where it was placed on a sort of chapel in honor of the Prophet Isaiah. He compares the copies made by Schick and Petrie and concludes that Schick's is more accurate. The meaning is, "For the bas-relief and shrine of Isaiah the prophet."

**Small Antiquities at Jerusalem.**—In *J.A.O.S.* XXIX, 1907, pp. 400–401, G. A. BARTON describes three objects in the Clark collection at Jerusalem. The first is a weight in the form of a turtle inscribed with the word "five" in old Hebrew letters. Its weight is 58 grains, and it is evidently meant to be the fifth of a shekel. The second is a head resembling the Hittite type, with inscribed characters on the back which may be Hittite. The third is a small stone duck designed, perhaps, for a weight.

**Sites on the Sea of Galilee.**—In *Pal. Ex. Fund*, XXXIX, 1907, pp. 107–125, R. A. S. MACALLISTER describes certain sites on the Sea of Galilee and discusses their probable identification with places mentioned in the Gospels.



**The Site of Sychar.**—In *Pal. Ex. Fund.* XXXIX, 1907, pp. 92–94, R. A. S. MACALLISTER disputes the common identification of Sychar with Askar, and proposes a mound nearer Nablus which shows traces of Jewish occupation.

**Jewish Aramaean Tablets.**—In *J. Asiat.* IX, 1907, pp. 150–152, R. GOTTHEIL describes eight amulets now in New York, similar to the one described by Schwab, *ibid.* VIII, 1906, pp. 5 f. With one exception these were found at Irbid near Tiberias in rock-hewn tombs, and were probably interred with the persons who had worn them during life.

**The Phoenician Inscriptions.**—In *Alt. Or.* VIII, 1907, Part III, pp. 1–27, W. VON LANDAU describes the discovery of the Phoenician inscriptions and the history of their decipherment. He then gives an account of the principal Phoenician cities in Syria and in other lands adjacent to the Mediterranean, with translations of the most important inscriptions from each place.

**The Zenjirli Inscriptions.**—In *Z. Assy.* XX, 1907, pp. 59–67, C. SARAUF proposes readings for certain gaps in the inscriptions of Panammu and Hadad, and discusses the dialect of these inscriptions. He holds that this is predominantly Aramaean and that there is no reason to suspect Canaanitish, but some grounds for belief in Assyrian, influence.

## ASIA MINOR

**The Hittite Relief at Ibriz.**—In *R. Ét. Anc.* IX, 1907, pp. 109–113 (2 pls.; fig.), J. DE NETTANCOURT publishes new photographs of the Hittite relief at Ibriz, with a brief description of the place, and of the new details which appear in these views.

**The Date of the Battle of Halys.**—In *Or. Lit.* X, 1907, col. 23, G. HUSING discusses the cuneiform evidence which shows that the battle of Halys coincided with the eclipse of the sun on either May 19, 557 B.C., or November 1, 556 B.C.

**The Asclepieum at Cos.**—In *Arch. Rel.* X, 1907, pp. 201–228 (pl.), R. HERZOG discusses Herondas IV in the light of his excavations at the Asclepieum of Cos, seeking to identify the various objects mentioned by Herondas with the objects disclosed by the excavations.

**The Rhodian Fireships.**—In *Berl. Phil. W.* 1907, cols. 28–32 (fig.), R. SCHNEIDER calls attention to a painting in an Alexandrian tomb, which explains the construction of the Rhodian fireships in 190 B.C. On the fore-castle is a tower, from which projects a beam with an iron basket full of coals at the end. The ships seem to have been effective because of the terror they caused, for in actual combat they must have been as dangerous to their own crews as to the enemy.

**The Topography of Smyrna.**—In *R. Ét. Anc.* IX, 1907, pp. 114–120 (plan), A. FOURTIER publishes notes on the topography of Smyrna with special reference to the position of fountains, and brief mention of many ancient remains. The fountain of Sidrivan-Djami corresponds to the ΚΑΛΕΩΝ, which appears on coins of the Roman Empire.

**Ex-votos to Apollo Krateanos.**—In *R. Ét. Gr.* XIX, 1906, pp. 304–317 (fig.), É. MICHON discusses, with full references to the earlier literature, ten dedications to Apollo Krateanos, of which one just added to the Louvre

is new. It reads 'Απολλόδοτος 'Ασκλη|πίδου 'Απόλλωνι Κρα|τεανῶ χαριστήριον. In the accompanying relief, representing a sacrifice to Apollo, the victim is a bull instead of the usual ram. The word χαριστήριον indicates that this is a thank-offering rather than a propitiation. This inscription is also noticed, *B. Soc. Ant. Fr.* 1906, p. 302.

**Zeus Askraios.** — In *Cl. R.* XXI, 1907, pp. 47–48, W. R. PATON publishes a dedication from Myndus by certain Halicarnassians Δὲ 'Ακραίῳ. This suggests that the Zeus Askraios of Halicarnassus (Apollonius in Westermann, *Paradox. Gr.* p. 109) should be Zeus Akraios. The same correction of 'Ακραῖος for 'Ασκραῖος is probable in other passages.

**Life in Ancient Cities.** — In No. 131 of the series *Aus Natur und Geisteswelt*, E. ZIEBARTH gives a picture of life in the ancient cities as shown by recent excavations, and the study of inscriptions and papyri. In the first chapter the nature of the ancient archives and their value is discussed, and then Thera, Pergamon, Priene, Miletus, the temple of Apollo at Didyma, and the Greek cities in Egypt are described. The book contains brief accounts of discoveries hitherto accessible only in large publications or in scattered reports. (E. ZIEBARTH, *Kulturbilder aus griechischen Städten.* Leipzig, 1907, B. G. Teubner. 120 pp.; pl.; 22 figs. 12mo. M. 1.25.)

## GREECE

### ARCHITECTURE

**The Origin of the Greek Temple.** — In *Z. Ethn.* XXXIX, 1907, pp. 57–79 (15 figs.), P. SARASIN traces the development of the Greek temple from a primitive house raised on piles, such as is common in the Celebes. The peripteros represents the outer row of piles. The naos is formed by walling up the inner columns, as is often done by the Malays. The entablature and pediment are the original dwelling, which has shrunk to a merely ornamental element. The triglyphs occupy the place of windows. The theory is developed in detail for all the architectural elements.

**Parthenon and Opisthodomos.** — The double meanings of these two words are discussed by E. PETERSEN in *Jb. Arch. I.* XXII, 1907, pp. 8–18. He finds that Parthenon, in addition to its application to the whole building, was used specifically of the western enclosed room, and that Opisthodomos, 'rear building,' was used both for the entire western division of the temple, including enclosed room and open portico, and also for the open western portico alone, when the adjoining room was called Parthenon. The restricted meanings belonged to official language, the less definite uses were popular. Similar uses of the word πόλις are also differentiated.

**Building Material at Delphi.** — In *Philologus*, LXVI, 1907, pp. 260–286, H. POMTOW and R. LEPSIUS publish the results of the examination of 160 specimens of stone from the buildings and monuments of Delphi. Excluded are the local varieties, *i.e.* limestone from Parnassus and the quarries of St. Elias and a breccia. Lepsius distinguishes five varieties of poros, all from Corinth and Sicyon, three of limestone, and five of marble. Pomtow adds a detailed list, arranged topographically, of the monuments from which the specimens were taken.

## SCULPTURE

**Primitive Terra-cottas.** — In *J.H.S.* XXVII, 1907, pp. 68-74 (5 figs.), E. S. FORSTER publishes five early terra-cottas, two standing and one seated figure from Boeotia and two equestrian groups from Crete, each of which is noteworthy for some peculiarity. It is evident that religious conservatism required the most primitive type of figure to be used, even after the skill of the artist, as seen in the head and face, was capable of something much more advanced.

**Early Types of Greek Sculpture.** — The representation of the human form in pre-Hellenic and early Hellenic art is discussed by F. POULSEN, in *Jb. Arch. I.* XXI, 1906, pp. 177-221 (12 figs.). To the first childish conception of a body with arms, legs, and head, there was added, in the desire for realism, the expression of sex and later that of clothing, either by color or plastically, and the wish not to omit either of these details led to strange inconsistencies and perhaps to the effect of transparent drapery. The cylindrical idols, representing women with long robes, belong to the third stage. After the artistic retrogression due to the Dorian migration, the same development took place again, and once more numerous inconsistencies occurred. When the progress toward realism for the second time reached the point of clothing the figure, the artistic appreciation of the superior beauty of the natural form had also developed, and then there came, instead of the childish, unconscious nudity, one that was intentional and artistic. This stage was of course reached at different times by different communities, and tradition had much to do with prolonging the life of the primitive nudity, especially for divinities. Bronze, being less susceptible to color than wood or stone, had to omit or express by graving or raised surfaces what was painted upon the other materials; otherwise material had not much influence on expression. Large plane surfaces with sharp angles, when found in stone, show not an imitation of wood technique but the blocking out of the figure, — a stage beyond which the skilled artist would go to the more perfect roundness, and at which the unskilled artist, whether early or provincial, would stop. As to the position of the hands, after the lifeless hanging at the sides was outgrown, they were shown as held in front of the body because this was the most natural way to dispose of them. The earliest expression of the action of the person on the drapery is perhaps found in a female torso in high relief from the Acropolis, where the ends of the sash are parted in front by a hand held before the stomach. The holding up of the skirt at one side by the Acropolis maidens and many other figures was due to the same desire for expression of personality.

**The Frieze of the Hecatompedon.** — In *Sitzb. Mün. Akad.* 1906, pp. 143-150, A. FURTWÄNGLER criticises Schrader's theory (*A.J.A.* X, p. 444) of the Ionic frieze on the Pisistratean Hecatompedon. He argues that there is no evidence for an Ionic frieze on a Doric temple of the sixth century, and that in any case the slabs in the Acropolis Museum are too large for the building. They may have decorated the great altar of Athena. He also combats briefly Jacobsthal's view that the attributes held by two of the Tritopatores (or Typhons) are thunderbolts.

**The Group of the Tyrannicides.** — A new restoration of the group of Harmodius and Aristogiton has been made in plaster at the Ducal Museum



in Brunswick, under the direction of P. J. MEIER, who describes and justifies it in *Röm. Mitt.* XX, 1905, pp. 330-347 (pl.; 2 figs.).

**The Charioteer of Delphi.**—In *Ath. Mitt.* XXXI, 1906, pp. 421-429, F. VON DUHN suggests that if Washburn's reading of the erased inscription on the base of the charioteer at Delphi (*A.J.A.* X, pp. 153, 194) is correct, it is probable that the group was originally ordered by Anaxilas of Rhegium, and after his death paid for and dedicated by Polyzalus, brother of Hiero. If this is right, it is almost certain that it is the work of Pythagoras of Rhegium.

**A Terra-cotta Statue at Catania.**—In *R. Ét. Anc.* IX, 1907, pp. 121-131 (2 pls.), W. DEONNA publishes the terra-cotta statue of a woman in the museum at Catania. Its origin is uncertain, but it is probably an original work of the first quarter of the fifth century B.C. It derives additional importance from the rarity of large terra-cotta statues of this period, though specimens from the sixth and fourth centuries are fairly numerous.

**Calamis.**—The elder and younger Calamis are discussed in *Abh. Sächs. Ges.* XXV, No. 4, by F. STUDNICZKA, who accepts in general Reisch's view (*A.J.A.* XI, p. 216), but differs widely from him in the distribution of the recorded works between the two sculptors. To the younger Calamis are assigned the Erinys at Athens, possibly the Asclepius at Sicyon, and certainly the Sosandra. This famous statue is probably the original of the numerous statuettes and reliefs representing a dancer wrapped in a mantle which also covers her head. The elder sculptor was probably a Boeotian, a pupil of Onatas, and active from about 470-440 B.C. To him are assigned, in addition to the works given by Reisch, the Nike at Olympia, the statues of Hermione and Alcmene, the Aphrodite dedicated on the Acropolis by Callias, the quadriga, whose driver was probably by the elder Praxiteles, and which seems to have been later placed on the great pedestal before the Propylaea in honor of Agrippa, the Apollo Alexicacus in Athens, whose surname only is due to the plague, and the Hermes and Dionysus at Tanagra. Extant works by him cannot with certainty be identified. Possibly the Apollo in the Museo delle Terme at Rome is a copy of the Alexicacus, and if so the "Demeter" of Charchel may be the Aphrodite. (E. STUDNICZKA, *Kalamis, ein Beitrag zur griechischen Kunstgeschichte*. Leipzig, 1907, B. G. Teubner. 104 pp.; 13 pls.; 19 figs. 8vo. M 7.20.)

**Leda and the Swan.**—In *B. Mus. F. A.* V, 1907, p. 15 (fig.), S. N. D(EANE) publishes with brief comment the marble group of Leda and the Swan in the Boston Museum of Fine Arts (*A.J.A.* IX, p. 367). It is a work of the end of the fifth century by a somewhat unskilful sculptor.

**The Pseliumene of Praxiteles.**—In *R. Arch.* IX, 1907, pp. 69-74, F. POULSEN explains that a *ψέλιον* is a single ring, whether large or small, and more especially a bracelet, while a necklace is ordinarily a *στρεπτόν*, composed of several *κρίκοι*. The Pseliumene of Praxiteles was therefore probably putting on a bracelet, not a necklace. In the "Venus Montalvo" (published by Milani, *Strena Helbigiana*, p. 188; now in America, see *A.J.A.* IX, p. 375), Poulsen sees a later adaptation of the motive of the Pseliumene, though the "Venus Montalvo" is taking off, not putting on, her bracelet.

**The Tegean Sculptures of Scopas.**—In *Sitzb. Mün. Akad.* 1906, pp. 383-388, A. FURTWÄNGLER agrees with E. Gardner that the female head



and torso at Tegea (see *A.J.A.* X, pp. 445-446) belong to the Atalanta of Scopas. The figures of the east pediment, except the boar, seem to have been of Parian, those of the west, to which the heads in Athens belong, of Dolianian marble. The style of the head agrees with the female heads assigned to Scopas in *Meisterwerke der griech. Plastik*, p. 639.

**The Statue from Subiaco and the Niobid Chiaramonti.**—In *Ausonia*, I, 1906, pp. 21-32 (3 figs.), E. BRIZIO argues that the statue of the kneeling youth from Nero's villa at Subiaco represents a Niobid. The base represents rocky ground such as is found on the base of one of the Florentine figures. The moulding on the base is a later addition, made when the statue was separated from the group. A similar treatment of the base is found in the Niobid Chiaramonti. The evidence that this statue was discovered in the Villa Hadriana is very weak, and it is more probable that it came from Subiaco. Both statues are original works of the fourth century, and apparently by Scopas.

**A Terra-cotta Head in the Antiquarium in Berlin.**—In *R. Arch.* VIII, 1906, pp. 402-408 (pl.), W. DEONNA publishes and discusses a large (height 0.25 m.) terra-cotta head from Tarentum, now in the Antiquarium in Berlin. It resembles in many respects the "Praying Boy" in Berlin, and is modelled entirely by hand. Its date is the end of the fourth or early in the third century B.C. Other statues of terra-cotta are mentioned, and the group from Civita Vecchia, now in the Villa Giulia, at Rome, is described. These are of the same date. At that time some real artists made terra-cotta statues, as they had also done in the sixth century.

**The Maiden from Antium.**—The statue of a maiden bearing a tray which was found at Antium in 1878 (*A.J.A.* VIII, p. 307) has been bought by the Italian government and placed in the Museo Nazionale at Rome. The statue is discussed in *Boll. Arte*, I, 1907, v, pp. 19-23 (2 pls.; 2 figs.), by A. DELLA SETA, who argues that it is probably a temple servant of Apollo, intent upon the care of some sacred objects. The working of the marble shows that it was to be seen from the side. It is probably an early Hellenistic work.

In *Nuova Antologia*, May 16, 1907, F. PELLATI suggests that the statue represents a Thespiad, and may be the work of Cleomenes, if it is not one of the statues by Praxiteles brought from Corinth by Mummius. It could have been brought to Antium by Claudius or Nero after the burning of the temple of Felicitas. [The statue is published by W. Amelung, in Brunn-Bruckmann, *Denkmäler*, II, 583-4, and by Reinach, *Répertoire*, III, 193, 6.]

**The Hero ἐπὶ Βλαύτῃ.**—Light is thrown on the various statements about the word Βλαύτῃ (slipper), as the name of a goddess or heroine (*C.I.A.* III, 411), of a place in Athens (Hesychius s.v.), and as a designation for a hero (ἥρως Ἀθήνησιν ὁ ἐπὶ Βλαύτῃ, Pollux, *Onom.* Z, 87) by the discovery on the south slope of the Acropolis of the votive stele with a sandal in relief. (*A.J.A.* IX, p. 108; XI, p. 217.) It seems likely that there was at this point the shrine of a hero, whose name gave rise to the use of a slipper as his symbol. This would explain the name in Pollux, and also his statement about a shoemaker who dedicated the stone image of a slipper. (C. TSOUNTAS, *Ἐφ. Ἀρχ.* 1906, pp. 243-248; fig.)

**The Dionysus of the Great Frieze at Pergamon.**—In *R. Arch.* VIII, 1906, pp. 409-412, P. DUCATI discusses the figure of Dionysus in the frieze

of the Great Altar at Pergamon, and, by comparing it with the figure on the vase from Kertsch, on which Dionysus is a witness of the strife between Athena and Poseidon, and with other monuments, he reaches the conclusion that it was derived from a representation of the battle of the gods and giants, dating probably from the latter part of the fourth century.

**The Trial of Orestes.**—The various reliefs representing the trial of Orestes are compared by W. AMELUNG in *Röm. Mitt.* XX, 1905, pp. 289–309 (2 pls.; 4 figs.), with fresh evidence from a New Attic relief, a fragment of which is in the Antiquarium at Rome. Special prominence is given to the interpretation of the Corsini silver cup.

**The Reliefs of Apollo Citharoedus.**—In considering for a second time (see *A.J.A.* XI, p. 213) the backgrounds of the reliefs representing Apollo Citharoedus, F. STUDNICKA admits that the scene, which he interpreted as a view of the Pythium and Olympieum at Athens, may also represent the sanctuary at Delphi; for although the great temple of Apollo was always Doric, it does appear on coins at least as Corinthian, and the reliefs may have used the same liberty. (*Jb. Arch. I.* XXII, 1907, pp. 6–8; fig.)

**A Sarcophagus of the Sidamara Type.**—Nine fragments of a very beautiful sarcophagus of Greek marble, now at Doughty Hall, Richmond, England, are published and discussed by J. STRZYGOWSKI in *J.H.S.* XXVII, 1907, pp. 99–122 (5 pls.; 16 figs.). Single figures of pure fourth century and Praxitelean type stand before niches which are flanked by columns and have the tympanum ornamented with a shell. Such niches, in groups of five, occur notably on the Sidamara and Selekah sarcophagi at Constantinople, also in Pompeian wall paintings of the fourth style, on the throne of St. Maximian at Ravenna, and in various examples of Christian art. They were originally imitated from the façade of the stage of a theatre, and the earlier examples, especially the sarcophagi, are Syrian. The idea may have originated in Antioch. In *Burl. Mag.* XI, 1907, pp. 109–111, E. STRONG points out that these sarcophagi and the ivories show a creative power inconsistent with Strzygowski's theory that Hellenism succumbed to Oriental art, which tends to substitute ornament for the human figure.

## VASES AND PAINTING

**Vases from Crete in the Louvre.**—In *B.C.H.* XXXI, 1907, pp. 115–138 (pl.; 4 figs.), E. POTTIER begins the publication of important additions to the collection in the Louvre since the appearance of his *Vases Antiques du Louvre*. This article describes four vases from a tomb near Ligortyno in Crete. The first is a rhyton in the form of a bull's head. The others are crateres, one decorated with a design of wild goats on either side of a palm (?) tree with a fish below, another with a large polyp, the third with curved lines. All belong to the later Cretan or Mycenaean period. Much of the article is given to a discussion of the significance of these decorations. The bull, goat, polyp, and fish have originally religious significance, and are reproduced with magical intent. The artistic forms, but not the religious value, are influenced by the Orient. The tendency of these designs is to become decorative, with a reminiscence of the good results such representations may bring to the owners. No extended religious symbolism is to be found in the groupings or decorative developments of these simple elements.

**Catalogues of Cypriote Vases.**—In 1899 the Athenian National Museum acquired at Alexandria a collection of Cypriote antiquities, including vases, terra-cottas, glass, and bronze weapons and tools. A catalogue of these vases is published in *Bulletin de l'Institut genevois*, XXXVII, 1907, pp. 405–442 (also separately, Geneva, 1907, Librairie Kündig; 3 fr.), by G. NICOLE. After a brief account of the collection and of a few noteworthy pieces, he describes 318 vases, using the classification adopted by Myres and Richter in their *Catalogue of the Cyprus Museum*. *Ibid.* pp. 443–481 (also separately, 3.50 fr.), the same author publishes a similar catalogue of the Cypriote vases (857 numbers) in the museum at Constantinople. They came to the museum in 1873, along with terra-cottas and sculptures from the Cesnola collection.

**Athenian Wedding Gifts.**—In *Ath. Mitt.* XXXII, 1907, pp. 79–122 (5 pls.; 18 figs.), A. BRUECKNER discusses the vases given as presents to the Athenian bride, and their decoration. After considering a vase representing the entrance of the bride into her new home, and others referring to the wedding-night, he takes up the Epaulia, or gifts brought to the bride by her friends on the day after the wedding. This presentation, or sometimes the marriage procession, is regularly represented on the γαμικὸς or νυμφικὸς λέβης, which seems to have been a common present, and to have been used for bringing a warm breakfast to the newly married pair. Many of these vases are published and fully discussed. As presents, judging from their pictures, were also given hydriae, lecythi, pyxides, and other vases. Unlike the loutrophoros, which appears as wedding gift, and also as vase for the dead, the lebes was connected only with the wedding. The wedding gifts, preserved as ornaments in the house, were buried with the wife at her death. A comparison of such vases with funeral vases in the same grave would give evidence for the length of the married life. It is also argued that in Athens weddings were regularly celebrated at the end of Gamelion, and that the brides all offered to Aphrodite on the fourth of Anthesterion. This scene is shown on many of the small vases with gilded decoration.

**The Use of the ὄνος or ἐπίνητρον.**—In *Berl. Phil. W.* 1907, cols. 286–287, R. ENGELMANN argues that the ὄνος or ἐπίνητρον was used in preparing the thread for weaving. The woman rolled the thread on the ὄνος to remove uneven places which might have arisen in the spinning.

**The Tablet of Ni(i)nion.**—In 'Εφ. 'Αρχ. 1906, pp. 197–212, D. PHILIOS examines anew the interpretation of the much-discussed Eleusinian tablet dedicated by Ni(i)nion, which was first published by Skias *Ibid.* 1901, pp. 1–39 and 163–174. (See *A.J.A.* VI, pp. 207, 471.)

**An Attic Vase from the Crimea.**—Fragments of a large Attic vase (ca. 450 B.C.) found in the Crimea about 1877, and now in the Hermitage at St. Petersburg, are discussed by P. DUCATI in *Röm. Mitt.* XXI, 1906, pp. 98–141 (2 pls.; fig.), who explains the scene as the slaying of Argos, and makes many comparisons, in particular with the hydria belonging to J. C. Hoppin. (*Harvard Studies in Classical Philology*, XII, pp. 335 ff.; *A.J.A.* V, p. 469.)

**Heracles and the Hydra.**—In *Ausonia*, I, 1906, pp. 33–35 (pl.), G. PATRONI discusses a hydria with a representation of Heracles killing the Hydra. The monster is concealed in great part by an altar, on which is a sort of platter containing a boy's head. This is interpreted as the remains



of a human sacrifice, offered to the Hydra as to other monsters. [The vase is the one published by Sambon in *Le Musée*, III, 1906, p. 431, *A.J.A.* XI, p. 227, as the finding of Erichthonius.]

**Heracles and Linus.** — In *R. Arch.* IX, 1907, pp. 84–93 (pl.; 4 figs.), R. ENGELMANN discusses a vase painting in the Bibliothèque Nationale (De Ridder, *Vases de la Bibl. nat.* II, p. 470, No. 811), in which a youth is striking an old man with a stool. A diptych hung on the wall indicates that the scene is a schoolroom. Three other vases and a relief on a sarcophagus in the Museo Pio-Clementino prove that the killing of Linus by Heracles is represented. Literary allusions show that the story was familiar in the fourth century and later.

**An Aryballus in Berlin.** — In *Ausonia*, I, 1906, pp. 36–50 (6 figs.), P. DUCATI publishes a small aryballus, with scenes from a centauromachia. It is Attic work of about 370–360 B.C., and is a good example of the somewhat decadent style of the fourth century. The characteristics of the later Attic vases are analyzed at some length and the examples grouped, with differences in detail from the classification and chronology of Furtwängler.

**The Birth of Dionysus.** — In *Ἑστία*, February 15 (28), 1907 (fig.), Dr. K. LAMBROS points out that the legendary births of Dionysus and Asclepius are the earliest examples of the Caesarian operation. He publishes from a vase in the British Museum a group which he interprets as Zeus seated on an altar with the bandage about his thigh, and holding the little Dionysus in his arms.

**The Fight over Temesa.** — The picture described by Pausanias (VI, 6, 11) of the Locrian hero Euthymus in combat with a monster named Alybas, has been reconstructed by E. MAASS and made the occasion for a series of essays on subjects connected with the Iapygian peninsula, — Hera Lacinia, the spring of Leuce, and the relation of pagan and Christian myths, the myth of Temesa and its embodiment in poetry and painting. (*Jb. Arch. I.* XXII, 1907, pp. 18–53.)

**Nealces.** — J. SIX, in *Jb. Arch. I.* XXII, 1907 (pp. 1–6; fig.) discusses a new reading of Fronto's line, *Quid si Parrhasium versicolora pingere iuberet . . . aut Nealcen magnifica . . .*, making the deduction that Nealces painted on a small scale, but not necessarily small pictures. (See *ibid.* XXIII, pp. 34 ff.; *A.J.A.* VII, p. 475.)

## INSCRIPTIONS

**Corrections to Attic Inscriptions.** — In *Cl. Phil.* II, 1907, p. 100, D. M. ROBINSON makes a few corrections to the inscriptions on *κιονίσκοι* near the Dipylon, published by Mylonas, *Ἐφ. Ἀρχ.* 1893, pp. 221–224.

**Researches in Athenian and Delian Documents.** — In *Klio*, VII, 1907, pp. 213–240, W. S. FERGUSON publishes some results of his study of Athenian and Delian inscriptions. It is probable that the Athenian priests of Artemis were chosen according to the official order of the tribes, and that the same tribe held the priesthoods of Asclepius and Artemis in successive years. The same rule seems to have prevailed at Delos in the period 166/5–103/2 B.C. for the choice of the priests of the Great Deities, Serapis, and Aphrodite. The following dates for Athenian archons are suggested: Aristaechmus, 159/8; Meton, 144/3; Dionysius, 141/0; Xenon, 121/0; Sosicrates, 111/0; Heracleides, 108/7; Demochares, 94/3 or much later.



The history of the sanctuaries of the Foreign Gods on the Inopus at Delos is traced in detail. The Athenian cleruchy was established in 167/6 B.C., but the decrees of the cleruchs cease in 131 B.C., and later honorary statues are set up by Athenians, Romans, Greeks, and others. It is probable that this revolution was connected with the servile disturbances of about 131 B.C.

**A Dedication by Antigonus Doson.** — In *B.C.H.* XXXI, 1907, pp. 94-114 (fig.), M. HOLLEAUX publishes the inscription (*A.J.A.* X, p. 104) from a dedication to Apollo by Antigonus Doson and the Macedonians after the battle of Sellasia, 222 B.C. As Antigonus died near the end of 221 B.C., the date of the dedication is closely fixed. A full discussion leads to the conclusion that after the battle of Andros Egyptian rule ceased in most of the Cyclades, but that Antigonus established Macedonian suzerainty only over a few, including Delos. The rest remained independent or under Rhodian protection until in 202 B.C. Philip V converted the Aegean into a "Macedonian lake."

**A Delian Law.** — In *B.C.H.* XXXI, 1907, pp. 46-93 (3 pls.), E. SCHULHOF and P. HUVELIN publish with a detailed discussion the Delian law regulating the sale of wood and charcoal (*A.J.A.* X, p. 104) by importers. It requires the sole use of public weights, the sale at exactly the price set in the declaration made at the custom house, and the immediate delivery of the goods. Heavy penalties are fixed, but these are much lightened for the ἀπελείς. The provisions show curious analogies to various mediaeval laws. The article also gives some account of an unpublished Delian *ἱερὰ συγγραφή*, regulating the leases of sacred lands.

**A Delian Decree.** — In *Hermes*, XLII, 1907, pp. 330-333, A. WILHELM argues that the inscription from Delos, *B.C.H.* XXVIII, p. 138, No. 34, is the second part of the inscription *ibid.* p. 281, No. 9. The object of the decree is to free the property of Hegestratus, or Herostratus, from liability to seizure by creditors of the community of Delos, but not from the claims of his private creditors. The end of the second inscription and the beginning of the first should be read: μηδὲ τῶν πρὸς τῇ πόλει σ[υν]η[λ]λαχότων μηδὲ εἰάν τις [ὑ]στέρων [συνα]λλάξει, εἰάν μή τις ἰδία συμβάλῃ πρὸς Η . . σπράτον.

**The Revolution of 363 B.C., at Delphi.** — In *Klio*, VI, 1906, pp. 400-419 (fig.), H. POMTOW publishes corrections to the text of the documents in Delphi relating to the property of the exiles of 363 and 346 B.C. These confirm his earlier views (*Klio*, VI, pp. 89 ff.) and add some details. He argues that between the Tholos and the eastern temple of Athena in the Marmoriá were two temples of the later sixth century, one Doric, the other Ionic. These were surrounded on three sides by the slabs containing the records of banishment and of the disposal of confiscated property.

**The Pythian Stadium and the Law concerning Wine.** — In *Ἐφ. Ἀρχ.* 1906, pp. 157-186 (8 figs.), A. D. KERAMOPOULLOS discusses the law inscribed on the southern retaining wall of the stadium at Delphi, forbidding the bringing of wine into the stadium. He criticises the interpretations of Frazer (*Pausanias*, V, pp. 394 and 260) and of Homolle (*B.C.H.* XXIII, p. 611) and reads ἐς τοῦ δρόμου (= εἰς τὰ τοῦ σταδίου μέρη) instead of ἐς τὸ [Ε]ὐδρόμον, a reading which is not justified by the stone, and introduces an unknown hero Εὐδρόμος. The terrace below the stadium at this point was apparently occupied by dressing rooms for the contestants,

which were replaced by others at a higher level when the stadium was remodelled, probably at a time previous to the reconstruction by Herodes Atticus.

**Inscriptions from Heraclea.** — In *Philologus*, IX, 1854, pp. 392 f., A. Baumeister published four inscriptions said to have been found by Gabras on the little island of Heraclea near Naxos. In *Ath. Mitt.* XXXI, 1906, pp. 565–567, F. HILLER VON GAERTRINGEN points out that all seem to be from Perinthus, called Heraclea during the later empire. A genuine inscription from the island Heraclea was published by J. Delamarre in *Revue de Philologie*, XXVI, 1902, pp. 291 ff.

**An Archaic Inscription from Cumae.** — The inscription from Cumae published by Sogliano (*Not. Scav.* 1905, p. 377) is further examined by D. COMPARETTI in *Ausonia*, I, 1906, pp. 13–20 (fig.). He reads: Οὐ θέμις ἐντοῦθα κείσθαι (εἰ) μὴ τὸν βεβαχχυνμένον. It certainly contains the prohibition of a Bacchic θίασος against profane interments in its ground. Such exclusiveness in burial has hitherto been known in antiquity only among the Jews and early Christians. The fifth century, to which the inscription belongs, was the time when Dionysiac worship flourished. The Bacchic elements in the Orphic mysteries, and their prevalence in Magna Graecia are also discussed.

**Epigraphic Bulletin.** — In *R. Ét. Gr.* XX, 1907, pp. 38–96, A. J. REINACH notices the contributions to the study of Greek inscriptions which appeared in 1905 and 1906, either as separate works or in ninety-one periodicals.

## COINS

**The Corpus Nummorum Graecorum.** — In *Klio*, VII, 1907, pp. 1–18, H. VON FRITZE describes the preliminary studies, which are necessary if the *Corpus Nummorum Graecorum* is to make the material really available to the historian and archaeologist. The valuable results of these methods are shown in the treatment of the Macedonian and Paenionian coinage by H. Gähler in Vol. III, 1 of *Die antiken Münzen Nord-Griechenlands* (Berlin, 1906), published by the Berlin Academy.

**Early Greek Money.** — In *J. Int. Arch. Num.* IX, 1906, pp. 153–236 (11 pls.; 23 figs.), I. N. SVORONOS publishes part of his lectures on Numismatics at the University of Athens in 1906–07. After a brief sketch of the history of the Athenian collection of coins, he considers early Greek money, treating first briefly various non-metallic standards of value, and then considering the metallic money. The names for the early forms are derived from the shapes given to the masses of metal, and do not necessarily indicate fixed weights. The Homeric πελέκεις (Ψ 851) are identified with the masses of bronze in the shape of double axe-heads found in Sardinia, Cyprus, Mycenae, Phaestus, and in the sea off Euboea. The weight varies from 37 kg. to 23½ kg. Similar masses of metal are borne by tributaries on Egyptian monuments. The signs on these pieces probably indicate the weight. The ἡμιπέλεκκα have not been found. In the same way the Homeric τάλαντον of gold is not a weight but denotes a piece of metal in the form of the pan of a pair of scales, like the gold disks from Mycenae. The iron πέλανοι of Lycurgus were money of the same kind. The iron ὀβελοί retired by Pheidon are represented by the bars of iron, slightly pointed like ox-

goads, which were found at the Argive Heraeum, and of which six make a handful (*δραχμή*). The large iron bar found with the *ὀβελοί* is the same length (1.20 m.) and is probably the standard for determining the length. Such metal masses were also the Cyprian *ἄγκυραι*. The "fish" of Olbia, and the coins of Nemausus which end in a pig's leg, owe their shape to the use as currency of fish among the Scythians and hams in Gaul. The Cretan *τρίποδες* and *λέβητες* are not named from objects used as money, but from stamps on the reverse of didrachms coined in twelve Cretan cities.

**Coinage of Peparethus.**—A group of silver coins, having a bunch of grapes as the design of the obverse and connected by identities of die, is discussed by W. WROTH in *J.H.S.* XXVII, 1907, pp. 90–98 (pl.; 3 figs.), and tentatively assigned to Peparethus. They belong to the period before 470 B.C. With them he publishes a silver coin with grapes and dolphins, as yet unidentified, and three small bronze coins of Peparethus which are of considerably later dates.

**Eccentricities of Coin Engraving.**—In *Le Musée*, IV, 1907, pp. 143–144 (pl.), L. FORRER calls attention to some eccentricities in the engraving of Greek coins. On a bronze coin of Athens (second century A.D.) the helmet of Athena shows the profile of a man. On two tetradrachms of Agrigentum (fifth century B.C.) the body of the crab resembles respectively the face of a lion and a bucranium.

**The NQE Coins of Apamea.**—In *Z. Alttest. Wiss.* XXVII, 1907, pp. 73–74, J. B. SELBST discusses the correctness of published representations of coins of Apamea bearing the legend NQE.

**Heracles and Eros.**—In *B. Soc. Ant. Fr.* 1906, pp. 385–388 (fig.), A. DIEUDONNÉ discusses the reverse of a bronze coin of Temenothyrae (Head, *Catalogue of Coins in British Museum; Phrygia*, p. 410, 12). It represents Heracles, holding a torch in his extended right hand, before a column on which is a statue of Athena. Behind the column a small Eros flees from Heracles. The representation of Heracles pursuing Eros with a lighted torch, as if to singe his wings, seems unique.

**An Attic Coin Weight.**—In *J. Int. Arch. Num.* IX, 1907, pp. 237–244 (fig.), I. N. SVORONOS describes a copper disk, with a wreathed head and the inscription *τετράδρα[χμ]ον* on the obverse, and on the reverse a galloping horse. It is not a coin, and as the weight (17.50 gr.) agrees with that of the Attic tetradrachm, it is probably a piece used to test the weight of the silver coins. The head with the wreath suggests a connection with the *δραχμαὶ Στεφανηφόρου*, which were probably issued from a mint in the heroum of Stephanephorus.

## GENERAL AND MISCELLANEOUS

**Primitive Shield-Devices and Coin Types.**—In *J. Int. Arch. Num.* IX, 1906, pp. 5–45 (pl.), C. GEROJANNIS discusses the earliest shield-devices as known from the literature or works of art, and points out their similarity to designs on early coins. He argues that the Gorgoneion in these devices is not connected with the myth of the Gorgon or with Oriental human masks, but is derived from hideous heads of animals considered as demons and representing the idea of *φóβος*. The animal and monstrous representations on shields and coins alike have no mythological or astronomical meaning, but are purely apotropaic.



**The Excavations in Crete.**—In *R. Bibl.* XIV, 1907, pp. 1-64, 163-206 (6 pls.; 22 figs.), M. J. LAGRANGE gives a detailed account of the excavations in various parts of Crete during the last seven years. No new material is published, but a valuable summary of the reports up to date.

In *Gaz. B.-A.* XXXVII, 1907, pp. 89-113 (17 figs.), R. DUSSAUD reports those discoveries in Crete which throw light on pre-Hellenic art and architecture. He describes the more important objects in the museum at Candia, and the remains at Cnossus and Phaestus.

**East Asiatic Ornaments and Cretan Art.**—In *Memnon*, I, 1907, pp. 44-69 (7 figs.), A. REICHEL points out that the conventional Cretan representations of earth by ragged patches scattered over the surface of the decorated object are analogous to the forms seen in the earliest Chinese and Japanese art. The Shang dynasty in China was contemporary with Mycenaean civilization, and the art of its period was characterized by the frequent use of the so-called "cloud," which is really the same as the irregular patches scattered over the background of Mycenaean vases and bronzes. These "clouds" are combined in the same way with men and animals, and are used to fill up vacant places between figures. In both arts they serve purely ornamental purposes. It is not likely that these conventions reached China from Europe, but it is probable that they came to Europe from China, especially as there is ancient evidence of the importation of silk and other East Asiatic commodities. Possibly both countries were influenced by the primitive civilization that had its seat in the Tarim basin of Central Asia.

**The Land of Odysseus.**—The identity of the Homeric and the modern Ithaca is maintained in a recent book by N. K. PAVLATOS, a native of the island. His own discussion (pp. 1-179) is a detailed examination of the evidence, and a somewhat polemical denial of Dörpfeld's conclusions. To this he adds a translation of a portion of *Wintertagen auf Ithaka* by the Archduke Ludwig Salvator (pp. 180-209), and of the chapters in G. Lang's *Untersuchungen zur Geographie der Odyssee* (pp. 210-306), which treat of Leucas, Dulichium, Asteris, and Ithaca. (N. K. PAVLATOS, *Ἡ Πατρίς τοῦ Ὀδυσσεύς*. Athens, 1907. 308 pp.; map. 8vo.)

In *Hermes*, XLII, 1907, pp. 326-327, E. BETHE points out that in the Alcmaeonis Penelope had two brothers, Alyzeus and Leucadios, and in *Il.* IV, 421, Odysseus avenges a companion Λεύκος. The authors of these passages had no suspicion that Leucas had ever been named Ithaca.

**Τὰ ἀρχαιότερα Διονύσια.**—In *Cl. Phil.* II, 1907, pp. 25-42, E. CAPPS discusses the meaning of τὰ ἀρχαιότερα Διονύσια in Thucydides II, 15. The phrase refers to the Anthesteria, and distinguishes this festival from the other ἀρχαῖα Διονύσια, the Lenaea. As all the ancient sanctuaries outside of the Acropolis are grouped by Thucydides in the same part of the city, the Lenaean must be sought near the temple ἐν Δίμναις. The latter is identified with the temple discovered by Dörpfeld within the Dionysium, in which the *Ληνός* is actually preserved.

**Topographical and Epigraphical Notes on Cephissia.**—In *Ἐφ. Ἀρχ.* 1906, pp. 187-190, S. N. DRAGOMES calls attention to ancient remains and an inscription showing that the villa of Herodes Atticus at Cephissia had a greater extent than hitherto supposed.

**The Heracleum of the Battle of Salamis.**—In *Ἐφ. Ἀρχ.* 1906, pp. 239-244 (fig.), P. D. REDIADES identifies as the Heracleum mentioned by



Diodorus and Plutarch in their accounts of the battle of Salamis an enclosure 230 ft. square, formed by large blocks of stone set in the ground at regular intervals, and situated at the inner end of the bay of Keratsinion, near the straits of Salamis. The determination of the location of this heroium helps greatly in understanding the different accounts of the battle.

**The Topography of Argos.**—In *B.C.H.* XXXI, 1907, pp. 139–184 (4 pls.; 11 figs.), W. VOLLGRAFF first describes the remains of prehistoric houses on the Aspis of Argos (*A.J.A.* X, p. 342), and then discusses in detail the topography of the ancient city. Few remains are left above ground, as the site has been continually inhabited since ancient times. The article treats of the Larissa, the Aspis, the city walls, the temples of the Pythian Apollo and Athena, the Stadium, the Agora, the Gymnasium of Cylarabis, the temples of Artemis, and the temple of Ares and Aphrodite. In each case the literary evidence is given and also a careful description of the remains and of the results of recent trial excavations.

**The Topography and Monuments of Delphi.**—In *Ath. Mitt.* XXXI, 1906, pp. 437–564 (4 pls.; 32 figs.), H. POMTOW begins the publication of a study of the monuments and topography of Delphi, based on a careful examination of the existing remains and the literature. The studies follow the course of the Sacred Way, and show that Pausanias never leaves this road, and describes only such monuments as are on it or visible from it. This is also true of Plutarch. The present article discusses: (1) The chief entrance, its steps, and the basins for holy water (pp. 441–443); (2) The statue of Phayllus of Croton (pp. 444–450), which stood on a large circular basis (ca. 2.37 m. in diameter) at the left inside the entrance. [A note (p. 564) gives Dörpfeld's view that this basis is far too large to have supported only a single figure]; (3) The Bull of Corcyra (pp. 450–460), which stood on the right inside the entrance; (4) The Monument of the Arcadians (pp. 461–491), which occupied a long base beyond the Bull; (5) The Monument of Lysander erected after the battle of Aegospotami (pp. 492–563), which was placed in the large niche behind and above the statues of the Arcadians.

In the case of each monument all the stones which can be identified are exactly described, the inscriptions given, and a reconstruction of the bases attempted, while for the last three monuments the arrangement of the statues is discussed in detail by H. BULLE. The extremely minute character of these important studies precludes a brief summary of the results.

**The Date of the Heraeum at Olympia.**—In *Sitzb. Mün. Akad.* 1906, pp. 467–484, A. FURTWÄNGLER discusses the recent discoveries in the Heraeum at Olympia (*A.J.A.* XI, p. 93). The bronze statuette belongs to a clearly defined group which certainly belongs to the seventh century B.C. The Heraeum was therefore built after the middle of the seventh century, as was to be inferred from all other archaeological evidence. The pottery recently found is like some discovered in the earlier excavations and is certainly post-Mycenaean, as iron was found in considerable quantities in the lowest stratum. The bronzes from Chortata on Leucas are contemporary with the Olympian bronze, and the pottery from Nidri may well belong to the same period.

**The Topography of Olympia.**—In *Klio*, VI, 1906, pp. 380–392 (plan), L. WENIGER discusses the Hippodamium at Olympia. The cult and temenos

of Hippodamia are older than those of Pelops. The temenos was probably in the northeast corner of the Altis, between the Metroon and the Echo Hall, though the evidence is scanty. In this neighborhood many fragments of bronze votive offerings were found. As *κατὰ τὴν πομπικὴν ἑσοδὸν* (Paus. VI, 20, 7) can only refer to the gate at the southwest corner of the Altis, where there is no room for the Hippodamium, it is best to read *δρομικὴν* for *πομπικὴν*. *Ibid.* VII, 1907, pp. 145-182 (3 figs.), the same writer discusses the cult of the Mother of the Gods and kindred deities. The stone altar at the west of the Metroon is contemporary with the temple. The original altar was at the southwest corner of the temple, and partly covered by its walls. The altar near the treasury of the Sicyonians, originally circular, belonged to the Curetes. The small sanctuary north of it is the chapel of Eileithyia and Sosipolis, and probably occupies the site of the artificial Idaean cave (Pindar, *Ol.* V, 17 ff.). This article is a discussion of mythological rather than archaeological questions.

**Cyriacus of Ancona at Samothrace.**—In September, 1444, Cyriacus of Ancona visited Samothrace and copied some of the inscriptions and sculptures. The accounts of this visit in his letters and journal, together with the drawings and the text of the unpublished inscriptions, are edited in *Ath. Mitt.* XXXI, 1906, pp. 405-414 (3 figs.), by E. ZIEBARTH.

**The Canal of Xerxes.**—In *Jb. Kl. Alt.* XIX, 1907, pp. 115-130 (pl.), A. STRUCK gives the results of a measured survey of the course of Xerxes' canal across the peninsula of Mt. Athos. The canal can be traced in a series of shallow ditches and low banks, which follow a somewhat irregular line across the isthmus. The length agrees very closely with the statements of Herodotus. The article also contains a summary of the ancient statements and of the narratives of modern travellers.

**An Onyx Cameo.**—In *R. Arch.* VIII, 1906, p. 449 (2 figs.), ANDREW LANG publishes a white onyx cameo on the front of which are two lions and a pillar, resembling the relief over the Lions' Gate at Mycenae. The back is carved in imitation of masonry. The cameo is probably antique.

**Throwing the Discus.**—In *J.H.S.* XXVII, 1907, pp. 1-36 (3 pls.; 24 figs.), E. NORMAN GARDINER discusses the Homeric *σῶλος*, perhaps originally a round stone on the seashore, and its successor the metal discus, with the ancient manner of throwing the latter. The whole action, like the modern golf stroke, was a swing of the whole body, rather than of the arm, and was pivoted on the right foot. The standing Discobolus of the Vatican is measuring his distance from the front line of the *βαλβίς*; Myron's Discobolus is just at the end of the backward swing of the discus which came between the preliminary forward movement in the left hand and the final throw with the right. All the intervening and following positions, which show some variation in the method, are illustrated in vase paintings and statuettes.

**Heron's "Cheiroballistra."**—For the model of the supposed *cheiroballistra* of Heron, as restored by the French engineer, Victor Prou, and preserved in the museum at St. Germain-en-Laye, all textual foundation has been destroyed by RUDOLF SCHNEIDER's discovery (*Röm. Mitt.* XXI, 1906, pp. 142-168; 11 figs.) that the manuscripts with which Prou operated really contain a fragment of a Greek manual for engineers and mechanics, and have little or nothing to do with artillery. The obscure fragment was

wrongly labelled by some Byzantine scholar, and thus brought into false connection with the name of Heron.

**Archaeological Notes.**—In *Le Musée*, IV, 1907, A. SAMBON describes a number of works of Greek art. Pp. 26–27 (pl.) he discusses the bronze statuette of a young dancing satyr in the Walters collection. It is a fine Hellenistic work of the second or first century B.C. On p. 81 (fig.) he publishes an Attic vase, bearing in black outlines on a white ground a representation of Peleus giving the little Achilles to Chiron. A vase from Sicily with a comic scene—an actor with an amphora on his shoulder, and a Paniscus riding a goat—is published, pp. 174–175 (fig.), and a Hellenistic ivory relief with the background cut away, representing a young satyr with a girdle of ivy leaves, is described, p. 176 (pl.). On p. 141 (pl.) L. M. describes a Hellenistic bronze statuette of a standing Zeus now in the Morgan collection.

## ITALY

### ARCHITECTURE

**Roman Imperial Architecture.**—The development of arcaded and zigzag friezes from rows of wall niches or aediculae with arched or pointed tops is illustrated by B. SCHULZ in *Jb. Arch. I.* XXI, 1906, pp. 221–230 (3 pls.; 7 figs.). The best examples of Roman architecture of the middle and later Imperial times, in which such wall decoration is especially important, are found in Syria, as there has been less wholesale destruction there than in Europe.

**The Temples in the Forum Holitorium.**—The group of temples in the Forum Holitorium at Rome is discussed by CH. HÜLSEN in *Röm. Mitt.* XXI, 1906, pp. 169–192 (pl.; 9 figs.), with special reference to the Doric temple, and the drawings and restorations of the same by Peruzzi, Antonio da Sangallo the Younger, and other Renaissance architects. Hülsen takes issue with R. Delbrück, and is inclined to identify this temple with that of Juno Sospita, dating in its first form from 197–194 B.C., but restored, with extensive use of travertine, in the time of Sulla. The article also contains a valuable discussion of the probable date at which *lapis Tiburtinus* began to be used for building purposes and inscriptions.

**The Ionic Temple near Ponte Rotto.**—The Ionic temple by the Tiber near Ponte Rotto has received a thorough examination at the hands of E. R. FIECHTER, who publishes his results in *Röm. Mitt.* XXI, 1906, pp. 220–279 (7 pls.; 13 figs.). After a careful comparison of details and constructive methods with those of other republican monuments, he assigns the building to the middle of the first century B.C.

**The Large Theatre at Pompeii.**—In *Arch. Anz.* 1906, cols. 301–314 (4 figs.), O. PUCHSTEIN discusses and sums up the successive forms of the large theatre at Pompeii, especially those of the stage buildings. He presents some points of difference from the opinions of Mau (*Röm. Mitt.* XXI, 1906, pp. 1–56; *A.J.A.* XI, p. 99).

### SCULPTURE

**Unpublished Ancient Statues in Turin.**—In *R. Arch.* VIII, 1907, pp. 372–389 (49 figs.), SEYMOUR DE RICCI describes seventy-one, and publishes forty-nine, hitherto unpublished statues in the museum at Turin. The cuts



are, with three exceptions, very small drawings from photographs. Nearly all the statues are described by Dütchke, *Antike Bildwerke in Italien*, Vol. IV.

**A Roman Tradesman's Sign.** — A Roman sign in the Vatican is interpreted by J. SIEVEKING in *Röm. Mitt.* XXI, 1906, pp. 89-97 (2 figs.). The edifice represented is a nymphaeum at Rome, while the great basin in front, shown in plan instead of perspective for greater emphasis, indicates that fountain basins were furnished by the dealer.

**Bronze Decorations on Roman Ships.** — In *Ausonia* I, 1906, pp. 103-108 (8 figs.), E. GHISLANZONI describes some bronze reliefs, in the form of animals' heads with rings in their jaws, from the sunken ships in the Lake of Nemi, now in the Museo Nazionale at Rome. They probably decorated posts, and the ends of cross-beams, which projected along the gunwale. Similar ornaments are represented on reliefs of ships. The rings held by the animals could not have borne any strain without breaking.

**The Ficoroni Cista.** — The Ficoroni cista is fully discussed in a dissertation by F. BEHN. The inscription shows that the cista was engraved by a Campanian during the first twenty years of the fourth century B.C. The feet and the handle, though derived from Greek models, are Etruscan work and probably somewhat earlier in date. A careful examination of the principal scene leads to the conclusion that the engraver used a Tarentine pattern which in turn was derived from Micon's painting in the Anaceum at Athens. The hunting scenes on the cover also show the influence of Polygnotan art. (F. BEHN, *Die Ficoronische Cista, archäologische Studie*. Leipzig, 1907, B. G. Teubner. 80 pp.; 2 pls. 8vo. M. 3.)

**Hadrian and Sabina.** — In *B. Soc. Ant. Fr.* 1906, pp. 365-366, C. RAVAISON-MOLLIEN argues that the group in the Louvre (Clarac, *Musée*, pl. 326, 1431) probably represents Hadrian and Sabina. The female head does not belong to the statue, and perhaps is a portrait of Faustina.

## INSCRIPTIONS

**The Date of the Lex Fufia Caninia.** — An altar, discovered April, 1906 (see *A.J.A.* XI, p. 100), on the Caelian, near the Via Claudia, has at last settled the long controverted date of the *Lex Fufia Caninia*, and established the correctness of the form *Fufia*. The altar bears on both faces the names of the consuls L. Caninius Gallus and C. Fufius Geminus, *suffecti* in 2 B.C., as we now learn. From this altar we further gain a new street-name, the *Vicus Statae Matris*, — a divinity believed to stay the progress of a fire. (G. GATTI, *B. Com. Rom.* XXXIV, 1906, pp. 185-208, 2 pls.; and *Not. Scav.* III, 1906, pp. 179-180.)

**Roman Milestones.** — In *Sitzb. Berl. Ak.* 1907, pp. 165-201, O. HIRSCHFELD discusses the Roman milestones, of which about four thousand are known. The erection of the stones became general in Italy in the time of C. Gracchus, though the earliest example dates from the First Punic War. The earliest provincial stones are also from the time of the Gracchi, though the great development of road-building took place under the empire. The expenses were generally borne by the local authorities and the name of the emperor was placed on the stone to show the imperial character of the road. Under Trajan the Gallic *leuga* replaces the Roman mile in Gallia Celtica,



Germania, and the borders of Gallia Belgica. In an appendix it is argued that under Constantine the Gallic *civitates* were replaced by the cities as governmental units, often with a transference to the city of the old communal name.

**Autobiography in Roman Inscriptions.** — The autobiographic element in Roman inscriptions is discussed in *Rec. Past*, VI, 1907, pp. 111–116, 141–145 (5 figs.), by H. H. ARMSTRONG. It appears in metrical dedications, epitaphs, — especially those in verse, — autobiographic records like the so-called milestone of Publius Popilius, and *graffiti*. The autobiographic feeling was strong among the Romans, but in the inscriptions its expression is restricted by a tendency to formulae.

**Religious Syncretism and Epigraphy.** — The prevalence of syncretism under the Roman empire is exaggerated in literature, which reflects either the views of the cultivated and intellectual pagans or of Christians. Inscriptions offer the only trustworthy information on the subject, and these show that the Greco-Roman and Roman deities were worshipped as individuals distinct from the various foreign deities. Statistics of inscriptions from southern Italy, Sicily, and Sardinia show the prevalence of such worship, its relation to definite centres of cult, and its tendency to overcome the worship of foreign divinities even among foreigners. The statistics are given in tabular form. (V. MACCHIORO, *R. Arch.* IX, 1907, pp. 141–157 and 253–281.)

**A Forged Military Diploma.** — In *B. Soc. Ant. Fr.* 1906, pp. 355–357, A. HÉRON DE VILLEFOSSE describes a military diploma, said to have been found in Palestine. It is a forgery on an antique bronze plate, apparently made in Palestine before 1897, and is copied from the diploma in the Louvre, *C.I.L.* III, p. 2328, 70.

**Inscriptions relating to Roman Antiquity.** — In *R. Arch.* VIII, 1906, pp. 469–495, R. CAGNAT and M. BESNIER give text or references for ninety inscriptions, besides a brief statement of the contents of articles dealing with Roman epigraphy and of epigraphic publications relating to Roman antiquity, published in 1905, June–December. Several of the inscriptions are in Greek. Indices are added, pp. 496–505. *Ibid.* IX, 1907, pp. 347–368, the publications of the first third (January–April) of 1906 are reviewed. Sixty-four texts are published.

## COINS

**The Early Coinage of Italy.** — In *Le Musée*, IV, 1907, pp. 105–114 (14 figs.), A. SAMBON discusses the early Italian ingots of copper with various stamps, and also the early examples of the *aes grave*. He disputes the Capuan origin of these types, considering them Etruscan, Umbrian, or Sabellian, and dwelling on the importance of Cales, Suessa, and Beneventum. He thinks it better for the present to be guided in the classification by the places where these coins are discovered, and emphasizes the need of further scientific study.

**Early Roman and Italian Coinage.** — In *Klio*, VI, 1906, pp. 489–524, K. REGLING discusses the standard units in the early Roman and Italian coinage. He accepts in general the results obtained by E. J. Häberlin, *Zum corpus numorum aeris gravis: die Systematik des älteren römischen Münzwesens* (Berlin, 1905), which differ widely from Mommsen's system. Three

periods are distinguished after the introduction of the *aes grave*, ca. 335-312, 312-290, 290-268 B.C. In the first period the silver didrachm (7.58 g.) is worth  $3\frac{1}{2}$  *asses* (272.87 g.) In the second period the didrachm (6.82 g.) corresponds to the *tressis*, or the *as* = 2 *scriptula*. In this period begin a gold coinage and the appearance of regular series of heavy copper money corresponding to the issues of silver. In the third period the *as* becomes semi-libral and equal to the sesterlius in value. The weight of the *uncia* and other fractions of the *as*, if the latter was 136.4 g., were decimal and no longer duodecimal. Regling believes that they remained duodecimal and that the *as* was half of a new pound of 327.45, and that the ratio of silver to copper was fixed at 144:1. The older Italian standard (*vómos*) was a didrachm of 8.32 or 8.37 g., which was gradually reduced to about  $7\frac{1}{2}$  g. When the Romano-Campanian stater was reduced to 6.82 g., Tarentum and other Greek cities were forced to follow. Tables are given of the weights of Italian staters and distaters and a complete list of staters weighing more than 8 g. In an excursus (pp. 525-528), C. F. LEHMANN-HAUPT argues that the Roman ounce of 27 g. represents an early copper unit, also used for gold and silver.

**The Aminei near Sybaris.**—Three incused staters from Magna Graecia, bearing a bull looking backward, and an inscription read  $\geq MA = \text{Ἀσῖ}$ , have been attributed to a city Asia in Bruttium. In reality the inscription is  $\geq MA = \text{Ἀμῖ}$ , and the coins belong to the Aminei. As the coins resemble those of Sybaris and Siris, it seems these Thessalian colonists were settled near those cities, while their rarity points to only a short period of independence. (E. PAIS, *Rend. Acc. Lincei*, XI, 1907, pp. 8-23; fig.)

## GENERAL AND MISCELLANEOUS

**Aegean Civilization in Sicily.**—In *Ausonia*, I, 1906, pp. 1-12 (4 figs.), P. ORSI describes certain objects showing intercourse between Sicily and the Aegean lands during pre-Mycenaean and Mycenaean times. Bone sheaths with carved bosses found at Castelluccio and Cava Lazzaro are like others found in the second city at Troy. A small Mycenaean amphora from the shore near Girgenti is an important witness to trading along the open southern coast of Sicily, as well as in the sheltered harbors of the east. A gold ring from Pantalica is decorated with an interlaced pattern of distinctly Mycenaean type.

**Weapons of the Villanova Population North of the Apennines.**—In *R. Arch.* IX, 1907, pp. 1-17 (12 figs.), A. GRENIER, after commenting upon the small number of swords, daggers, spearheads, etc., found among the remains of the Villanova civilization north of the Apennines concludes that the chief offensive weapon of the people was the palstab-axe, which he identifies with the Celtic *cateia*. Defensive arms, helmets, shields, and breastplates seem not to have been used.

**Archaeology and the Origin of Rome.**—In *R. Stor. Ant.* XI, 1907, pp. 81-99, E. GABRICI discusses the bearing of recent archaeological discoveries on the early history of Rome. He concludes that these discoveries show that the traditions have a basis of truth, however exaggerated and distorted by later writers.

**The Rostra and the Comitium.**—The controversy in regard to the relation of the rostra to the "tomb of Romulus," and the comitium is con-

tinued by E. PETERSEN in *Röm. Mitt.* XXI, 1906, pp. 193-210, with particular reference to the objections of Hülsen and the theory of Pinza.

**The Grove of Anna Perenna.**—The grove of Anna Perenna, mentioned by Martial in the famous epigram on the view from the villa of Julius Martialis on Monte Mario, forms the subject of a paper by H. SCHENKL in *Röm. Mitt.* XXI, 1906, pp. 211-219. The well-known crux, *virgineo cruore gaudet* (IV, 64, 16), is treated at length. A note on the topography of the grove is added by CH. HÜLSEN.

**Porta Fontinalis.**—In *B. Com. Rom.* XXXVI, 1906, 209-223, L. MURPURGO advances the theory that the Porta Fontinalis in the Servian Wall was at the foot of the Caelian, *i.e.* near S. Stefano Rotondo. He also holds that the open ground without the gate was known as *Campus minor*, or, where there could be no ambiguity, *Campus*.

**Trajan's Column.**—At the meeting of the British Academy, May 29, 1907, G. BONI described his discoveries at Trajan's Column (*A.J.A.* XI, p. 100). It was certainly a sepulchral monument. Excavations in the neighborhood revealed early imperial and republican works, including a tufa wall. It is therefore certain that no great mass of earth was removed to make a place for Trajan's Forum, and the inscription on the column simply refers to the buildings in the Forum and on the surrounding hills, which the column overlooked. The column itself was exactly 100 Roman feet in height. (*Athen.* June 1, 1907.)

**The Castle of Sant' Angelo.**—Colonel Borgatti's researches in Castel Sant' Angelo, as reported in the *Tribuna*, have led him to the following conclusions: The building was begun by Hadrian as a conical pyramid. Antoninus changed and greatly enlarged the plan, choosing the form of a drum upon a square basement, and providing a place of burial for all the Imperial family and their descendants. During the Renaissance it was greatly enlarged as a fortress, and is one of the most remarkable examples of an Italian fortification in use from the fourteenth to the nineteenth century. (*Nation*, January 31, 1907.)

**The Villa and Tomb of the Furii.**—In *Ausonia*, I, 1906, pp. 56-59, F. GROSSI-GONDI describes the discovery near Tusculum in 1665 of the tomb with inscriptions of the Furii (*C.I.L.* XIV, 2700-2707), and later of votive inscriptions and remains of buildings. The buildings are later than the inscriptions, but seem to show that the villa as well as the tomb of the Furii was in or near the grounds of the Camaldolese monastery.

**Excavations at Herculaneum.**—Past excavations at Herculaneum and the objects therein discovered, especially the important bronzes, are described by ETHEL R. BARKER, *Burl. Mag.* XI, 1907, pp. 144-156 (5 pls.).

**Selinus.**—In *Le Musée*, IV, 1907, pp. 201-227 (3 pls.; 8 figs.), J. HULOT describes briefly a series of drawings in which he has attempted a complete restoration of the city of Selinus, including the houses, public buildings, temples, especially those of the Acropolis, and the harbor. An appreciation of the metopes from Selinus by G. TOUDOUZE, and a description of the coinage by L. FORRER are added.

**Notes on Sardinian Archaeology.**—At a meeting of the British School at Rome, March 23, 1907, the Director, T. ASHBY, JR., discussed some points in Sardinian archaeology. The "nuraghi" were fortified habitations rather than tombs, which are represented in the prehistoric period



by the *sepulture dei Giganti*, resembling cromlechs, and by rock-cut chambers. The remains of the system of Roman roads, and the fine mediaeval churches were also described briefly. (*Athen.* April 13, 1907.)

**Representations of the Liver.**—An Etruscan bronze sheep's liver (for the use of the *haruspices*) found near Piacenza in 1877, and preserved in the local museum, is discussed at length by G. KÖRTE in *Röm. Mitt.* XX, 1905, pp. 348–379 (3 pls.; 5 figs.), with interpretation, so far as possible, of the inscriptions. The specimen is absolutely unique.

In *Memnon*, I, 1907, pp. 86–88 (4 figs.), F. HOMMEL claims that certain objects found in Etruria and at Troy, and often described as representations of a temple with its orientation, are really representations of a liver such as was used for prophetic purposes, and are similar to the stone livers found in Babylonia.

**The So-called Byblis from Tor Marancia.**—The five pictures of Greek heroines discovered at Tor Marancia, in 1817, are identified by inscriptions. With them is exhibited a sixth painting, commonly known as Byblis or Medea, and said to come from the same excavations. In reality this painting was probably found at San Basilio in 1810, and examination shows marked differences from the others in size and style. It seems to be a portrait, and owes its present place and name to an error of Biondi. (B. NOGARA, *Ausonia*, I, 1906, pp. 51–55; pl.)

**Weavers' Weights.**—In *R. Arch.* VIII, 1906, p. 453 (3 figs.), R. ENGELMANN publishes three further (cf. *R. Arch.* II, 1903, p. 122) weavers' weights on which are owls in relief. The owls have human arms. One has a basket below his arms, and the object held by another rests on a column. Many such weights are found at Ruvo.

**The Origin of the Pilum.**—In *R. Arch.* IX, 1907, pp. 243–252, A. J. REINACH argues that the word *pilanus* is derived from *pilus*, not from *pilum*. He believes that the pilum was not introduced into the Roman army before the fourth century B.C.

**The Hasta Pura.**—In *Rend. Acc. Lincei*, XVI, 1907, pp. 3–4, W. HELBIG argues that the *hasta pura*, the most ancient of the *dona militaria*, is really the primitive wooden spear, with the point sharpened and hardened in the fire. Such a spear was used by the *pater patratus* in declaring war. The *hasta* is the symbol of the *imperium*, and the *dona militaria* bring emancipation from the *imperium*.

**The Milites Frumentarii.**—That the *milites frumentarii* were originated by Hadrian, not for the purpose of the military commissariat, but for the victualling of the court, is maintained by R. PARIBENI in *Röm. Mitt.* XX, 1905, pp. 310–320.

**The Imperial Body-Guard.**—The imperial body-guard is the subject of a study by R. PARIBENI in *Röm. Mitt.* XX, 1905, pp. 321–329. He argues that the *Germani corporis custodes* were at first slaves, not soldiers (Augustus, Tiberius); but later (Claudius, Nero) were freedmen and *milites*.

**Vitruvius and his Work : Roman Hydraulics.**—In *R. Arch.* IX, 1907, pp. 75–83, V. MORTET continues his 'recherches critiques' on Vitruvius. He discusses Book VIII, 7, the description of aqueducts, and concludes that the *colliviaria* or *colluviaria* (not *columnaria*, *colliquiaria*, nor *colliciaria*) mentioned were an arrangement for the cleaning of the channels.

**The Roman Limes.**—In *Klio*, VII, 1907, pp. 73–121, E. KORNEMANN



discusses very fully the results of recent studies on the boundaries of the Roman empire, with special reference to the evidence afforded by the defences as to the policy of the emperors. He distinguishes five periods: I. Under Augustus and Tiberius, there was in general a preference for river valleys as boundaries, or as bases for further advance, though the policy was in general defensive. II. From Claudius until Trajan there is evident a spirit of expansion. Along the new boundaries roads were built, defended by forts. The whole system was controlled by military considerations. III. From Hadrian until the end of the second century another policy is apparent. Hadrian seems to have marked the frontier by a *vallum* of earth, sometimes with a trench and palisades, and defended by forts and towers. This boundary was not fixed for military reasons, but was simply a barrier to limit intercourse in time of peace, though under Hadrian's successors it became a line of defence, for which it was often ill adapted. IV. In the third and fourth centuries there was some expansion in Arabia and Africa, but elsewhere a withdrawal to river frontiers and, where these failed, the erection of strong stone walls. V. In the Byzantine period this use of "Chinese walls" on the frontier was continued, as in the great wall of Anastasius west of Constantinople.

**A Mosaic representing Gallia.**—In *Revue Celtique*, XXXVIII, 1907, pp. 1-3 (pl.), S. REINACH discusses a mosaic from Mesopotamia, now in Berlin, which represents Gallia as a powerful woman crowned with towers like Cybele, and like a bronze statuette found in Paris, which probably represents Lutetia. This medallion formed part of a large mosaic representing the emperor surrounded by twelve provinces. In *B. Soc. Ant. Fr.* 1906, pp. 380-384 (2 figs.), E. MICHON also discusses this unique representation of Gallia. The mosaic is from Biredjik where the highway from Edessa crossed the Euphrates (*Arch. Anz.* 1900, p. 109). The twenty-seven fragments known are divided between Berlin, Rome, St. Petersburg, and Dresden, and a new fragment, representing Eros holding a rod in a border of foliage, is now in the Louvre. It is a work of the third century A.D.

## SPAIN AND PORTUGAL

**The Regulations for the Mines at Aljustrel.**—In *C. R. Acad. Insc.* 1907, pp. 95-99, É. CUQ discusses those portions of the law relating to the working of the mines at Aljustrel (*A.J.A.* XI, p. 103), which concern the occupation of abandoned or forfeited shafts and the formation of companies to develop them. A summary account of this law drawn from the *Journal des Savants* is given in *B. Com. Rom.* XXXVI, 1906, pp. 341-346, by L. CANTARELLI.

**Ampurias.**—In *Jb. Kl. Alt.* XIX, 1907, pp. 334-346 (3 pls.), A. SCHULTEN describes the ancient remains at S. Martin de Ampurias, north of Barcelona, the site of the ancient Emporion. The Greek colony was on the island, now a peninsula, of S. Martin de Ampurias, the Iberian city covered the hill on the mainland, and the Roman colony occupied a small square on this hill. The course of the walls of these cities and of a great mole can be easily traced. The most important object of the Roman period is a mosaic representing the sacrifice of Iphigenia (*Arch. Zeit.* 1869). The necropolis has yielded Punic, Egyptian, and old Corinthian objects of the seventh

century, black-figured and red-figured vases from Boeotia and Athens, and much that shows an active trade with Campania and Sicily. Extensive plundering of the necropolis has been in progress for many years, but little scientific exploration has been undertaken.

**The Treasure of Jávea.**—In *R. Arch.* VIII, 1906, pp. 424-435 (pl.), P. PARIS discusses the treasure of gold and silver ornaments found near Jávea, in 1904, and published by Jose Ramon Melida, in *R. Arch. Bibl. Mus.* 1905, i, p. 366 (2 pls.). The ornaments resemble in style some of those found in Etruria, but are really Attic work, made for the Spanish trade. The manner of wearing the gold chains, pendants, necklaces, and diadems is seen in the sculptures from Cerro de los Santos, now in Madrid.

## FRANCE

**The Moreau Collection.**—In *R. Arch.* VIII, 1906, pp. 337-371 (figs. 37-73), H. HUBERT continues his description of the Moreau collection at Saint Germain (cf. *ibid.* 1902, ii, pp. 167-206). The cemetery of Sablonnières is described and a catalogue of the contents of thirty-two tombs of the La Tène period is given. The contents of one of five tombs at the chateau of Fère-en-Tardenois are similarly described.

**Ancient Establishments in the Upper Basin of the Garonne.**—In *R. Arch.* IX, 1907, pp. 94-118 (fig.), LÉON JOULIN describes the numerous remains of ancient settlements in the upper basin of the Garonne, the region about Toulouse. Some tombs are earlier than the fourth century B.C. Indigenous pottery is followed in the fourth century by wares showing strong Greek influence and by imported wares, after which Roman and Gallo-Roman ware prevails. The earliest coins found were struck in the third century B.C. The Hallstatt and La Tène periods are represented also by bronze arms, fibulae, spiral silver rings, and other small objects. *Ibid.* pp. 226-242, further details are given, and the characteristics of the civilization of this region at various periods are pointed out. See also *C. R. Acad. Insc.* 1906, pp. 723-724, where these results are summarized.

**The Reliefs of the Altar of the Nautae Parisiaci.**—In *R. Arch.* IX, 1907, pp. 31-37 (3 figs.), A. T. VERCOUTRE argues that the fragmentary reliefs on the altar in the Cluny Museum [with inscription *Tib(erio) Caesare Aug(usto) Iovi Optumo Maxumo Nautae Parisiaci (pu)blice posierun(t)*] represent (1) *nautae*, who were formed into cohorts as military auxiliaries, (2) *fabri tignarii*, and (3) *exoneratores*, associated with the *nautae*.

**The Discoveries at the Marché-aux-Fleurs.**—In *B. Soc. Ant. Fr.* 1906, pp. 313-314, CH. SELIER discusses briefly the two parallel walls recently uncovered near the *Quai de la Cité*. They belong to the Merovingian period, and were probably built after the fire of 585 A.D. With this fire may be connected the name of the neighboring church, St. Pierre des Arsis.

**The Situation of Alesia.**—In *C. R. Acad. Insc.* 1906, pp. 724-725, A. BÉRARD gives a summary of the reasons why he places the site of Alesia on the plateau of Ivernore (Ain) rather than at Alise-Sainte-Reine.

**The Mosaic of Vaison.**—The mosaic of Vaison (*A.J.A.* XI, p. 109) is an important fragment of the mosaic of Narcissus in the Musée Calvert at Avignon. It has been known since 1858, and shows how freely and badly the portion in Avignon has been restored. (L. H. LABANDE, *B. Soc. Ant. Fr.* 1906, pp. 377-379; fig.)

**A Correction to C.I.L. XIII, 5451 a.**—The little inscription *C.I.L. XIII, 5451 a*, was found at Saveux. It is not the base of a statuette, but one of a series of weights bearing inscriptions to show that they have been officially tested. (A. HÉRON DE VILLEFOSSE, *B. Soc. Ant. Fr.* 1906, pp. 329–333.)

**Divinities with Horns in Gaul.**—In *R. Ét. Anc.* IX, 1907, pp. 184–186 (2 figs.), G. GASSIES publishes a statuette at Clermont-Ferrand, representing a seated goddess with the horns of a deer, and a fragmentary relief at Melun of a goddess with many breasts. These confirm his view of the existence of the cult in Gaul of the Terra Mater and a feminine equivalent of Cernunnos. C. JULLIAN regards these deities as local manifestations of Terra Mater and Dis Pater considered as divinities of streams or fountains.

**The Celtic Table Knife.**—In *R. Ét. Anc.* IX, 1907, pp. 181–183, A. BLANCHET discusses a passage of Posidonius (*Frg. Hist. Graec.* III, p. 260, No. 25), and concludes that the ancient Celts carried a small knife in a sheath attached to the scabbard of the great sword. Small knives have been found in Celtic graves in positions which favor this view.

**Gallo-Roman Chronicle.**—In the 'Chronique Gallo-Romaine' in *R. Ét. Anc.* IX, 1907, pp. 83–92 (2 figs.), C. JULLIAN mentions briefly numerous recent publications dealing with Gaul, including discoveries at Alesia and Vésone, Hannibal's passage of the Alps, and the discoveries at Paris, near Notre Dame, in 1711. He publishes two sculptures from Alesia showing a bust with birds perched on the shoulders. *Ibid.* pp. 189–192, these notes are continued. The name Mycenaean ought not to be used in discussing Iberian pottery, which is very much later.

**The Museum at Avignon.**—In *Le Musée*, IV, 1907, pp. 51–70 (3 pls.; 9 figs.), É. BAILLY describes some of the more important works in the Musée Calvet at Avignon. Among the Greek works is the upper part of a fine Attic grave-relief from the Nani collection. Later works include a relief of Jupiter Helipolitanus, one of Sucellus in an *aedicula*, and two fine statues of Gallic warriors. There are numerous Romanesque, Gothic, and Renaissance works, including statues and paintings, among the latter works attributed to Nicolas Froment, Corneille de Lyon, and the brothers Le Nain.

## GERMANY

**The Roman Bronze Industry in Lower Germany.**—In *Rh. Mus.* LXII, 1907, pp. 133–150 (6 figs.), H. WILLERS discusses the Roman bronze industry, as shown by discoveries in northern Germany and southern Scandinavia. During the first century A.D. the demand for fine bronzes was supplied by manufacturers at Capua. In the second and third centuries there appears in the north a metal closely resembling brass, which seems to have been manufactured at Stolberg, and exported to free Germany and Scandania by way of Nymwegen.

**A Gallo-Roman Monument at Trier.**—In *Revue Celtique*, XXXVIII, 1907, pp. 41–42 (pl.), H. D'ARBOIS DE JUBAINVILLE publishes a Gallo-Roman relief at Trier, which combines two scenes on an altar in the Musée de Cluny (*Ibid.* XVIII, pp. 253–256). Above a man cutting a tree are a bull head and two cranes. The representation refers to a Gallic myth's



preserved in the Irish Táin bó Cúalnge. The man is Cuchulainn, the bull the divine Donn, and the cranes the triple goddess, Bodb, Morrigan, and Nemain, who in bird-form warns the bull of the danger of capture.

## AFRICA

**Roman North Africa.**—In *Rec. Past*, VI, 1907, pp. 67-76 (8 figs.), C. D. CURTIS gives a brief description of some of the more characteristic sites in Roman North Africa, mentioning more particularly Dougga, Khremissa, Tingad, and adding some particulars of the modern life in Tunis and Algeria.

**A College of Tubicines.**—In *Klio*, VII, 1907, pp. 183-187, R. CAGNAT publishes an inscription from Lambaesis containing the regulations of the college of *tubicines* of *Legio III Augusta*. It furnishes a close parallel to the regulations of the *cornicines* (*C.I.L.* VIII, 2557), and is of about the same date (203 A.D.).

**The "Lex Hadriana de rudibus agris."**—In *Klio*, VII, 1907, pp. 188-212 (map), A. SCHULTEN discusses an *Ara* recently found near Thignica containing a *sermo procuratorum Hadriani*, apparently an extract from the *lex Hadriana de rudibus agris* with its application to a special case. It thus resembles the inscription from Ain Wassel (*Hermes*, 1894, p. 204), and the two documents complete each other in many points. It appears that the *lex Hadriana* extended the operation of the *lex Manciana* of the time of Trajan, in that it not only provided for the occupation of open land by the colonists, but also for the occupation of leased land where the lessee had left it uncultivated for ten years.

**The Metrical Inscription from Ouled l'Agha.**—The Latin metrical inscription from Ouled l'Agha (*A.J.A.* XI, p. 234) is discussed in *Rh. Mus.* LXII, 1907, pp. 157-159, by G. GUNDERMAN, who thinks the inscription refers to the wine, olives, and other riches shown on mosaics in the neighboring rooms. *Ibid.* p. 328, C. HÜLSEN compares another African inscription, *C.I.L.* VIII, 11,683, which was also engraved on a threshold. In *Berl. Phil. W.* 1907, cols. 478-479 (fig.), R. ENGELMANN publishes a new collation, by Gauckler, which reads *Bide, vive e(t) bide, possas plurima, bide*. The inscription probably refers to the man represented below.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

### GENERAL AND MISCELLANEOUS

**St. Menas of Alexandria.**—In *S. Bibl. Arch.* XXIX, 1907, pp. 25-30, 51-60, 112-122 (8 pls.), Miss M. A. MURRAY discusses the legend of St. Menas of Alexandria, the representations of scenes from the life of the Saint on shrines and reliquaries, the location of his church at Tel Abumna, and the numerous oil-flasks bearing the name of the Saint that are found in Egypt and in adjacent countries.

**The Mosaic Map at Medeba.**—In *Bibl. World*, XXIX, 1907, pp. 370-375 (3 figs.), H. H. NELSON describes anew the finding of the Medeba mosaic map, and its present condition as seen by him during a recent visit.

**The Tychaion at Is-Sanamèn.**—In *R. Arch.* VIII, pp. 413-423 (7 figs.) HOWARD CROSBY BUTLER discusses the temple of Tyche, built in 192 A.D.,



at Is-Sanamèn, in Central Syria. This has at one end an apse, at each side of which is a room. This is exactly the arrangement of several early Christian churches in Syria. The plan of the Christian churches was probably derived from the pagan temples, and it is "not proven that the Western Church did not derive its visible and temporal expression from the Eastern Church."

**Origin of Knotted Ornamentation.**—The peculiar form of "returning knot" which appears in Byzantine ornament in the sixth century, in Syria in the fifth or sixth century, in Celtic and English illuminations of the seventh and eighth centuries, seems to have originated as a means of treating the ends of the ribbons which tie garlands in classic art. W. R. LETHABY (*Burl. Mag.* X, 1907, p. 256) who has found the prototype in Coptic textiles of Baouit of the fifth and sixth centuries suggests that the Arab conquest caused the dispersion of Coptic artisans throughout Europe, and hence the wide diffusion of this pattern.

**A Byzantine Lead Seal.**—In *J. Int. Arch. Num.* IX, 1906, pp. 46-48 (fig.), C. M. CONSTANTOPOULOS discusses a Byzantine lead seal, on one face of which are two standing saints. Their costume is that of the warrior saints, and as they are bearded it seems certain that they are the two Theodores. The reverse bears an inscription in two trimeters showing that it was an amulet.

**Paintings with Byzantine Types in Arab Manuscripts.**—In *R. Arch.* IX, 1907, pp. 193-223 (10 figs.), E. BLOCHET discusses three manuscripts of the *Makamat* of Hariri, now in the Bibliothèque Nationale at Paris. Illustrated Arab manuscripts are very rare. These date from the thirteenth century. They were probably executed in Syria, and the paintings show strong Byzantine influence. Some signs of the influence of ancient Egyptian monuments are also detected, and this influence is much stronger in the paintings of a manuscript from St. Sophia, Constantinople, of the fourteenth century.

**The Dome of SS. Sergius and Bacchus.**—In *Rec. Past*, VI, 1907, p. 64, is a note by H. C. BUTLER, in which, as the result of a recent examination, he corrects certain details in the description given by W. R. Lethaby of the dome of SS. Sergius and Bacchus in Constantinople. See *A.J.A.* X, p. 77; XI, p. 235.

**Byzantine Frescoes at Nereditsi.**—The church of the Saviour at Nereditsi near Novgorod was built by Iaroslav Vladimirovitch in 1198 and 1199. It is still well preserved and has suffered little by restoration. The frescoes, probably by Greek painters, are described in detail in *Mon. Piot*, XIII, 1906, pp. 35-55 (2 pls.; 6 figs.), by J. EBERSOLT, who points out their connection with the great works of the eleventh century, such as those at the monastery of St. Luke and at Daphni. While they follow the tradition of the mosaics, they show some promise of the greater freedom which appears in the fourteenth century at Mistra.

**The Age of Recently Discovered Tapestries.**—In *Arte e Storia*, 1907, pp. 1-6, D. SANT'AMBROGIO argues against a Byzantine origin and a date prior to 1000 A.D. for the textiles found in the Sancta Sanctorum of the Lateran (*A.J.A.* XI, pp. 123, 482), and in the tomb of St. Cunibert at Cologne in 1898. He believes that the latter do not antedate the work of the *ouvriers Sarrazinois*, who settled in France in the eleventh and twelfth

centuries, and that the former belong to the same period. The vestments recently found in the tomb of Charlemagne at Aachen are also probably the product of the factories established by Frederick II.

**The Life of Christ on Sculptured Portals.**—In *R. Art Chrét.* 1907, pp. 17–25, appears the last of eight articles by G. SANONER (commenced *ibid.* 1905, p. 217) on sculptured scenes from the Saviour's life, the examples being chiefly French and Flemish. In this article he considers "Christ before Pilate," the "Flagellation," the "Crowning with Thorns," the "Ecce Homo," "Christ carrying his Cross," and the "Nailing to the Cross."

**The Origin of "Rice-grain" Technique.**—In the British Museum is a bowl of creamy white semi-translucent ware, with an animal drawn in colors and spotted with points of translucent glaze in the "rice-grain" technique. The bowl belongs in the group of early pottery found in Persia and Syria, and probably of Egyptian origin, as translucent ware with lustrous decorations was seen at Cairo in 1042 A.D. by Nasir i Khusran. The bowl settles the question as to the origin of the "rice-grain" technique, as it is far earlier than the examples from the Far East. (R. L. HOBSON, *Burl. Mag.* XI, 1907, pp. 83–89.)

**Lustrous Oriental Pottery in the Louvre.**—In *Mon. Piot*, XIII, 1906, pp. 77–84 (pl.; 6 figs.), G. MIGEON publishes three fine specimens of Oriental faience decorated in lustrous gold. One, a cup of creamy enamel, is Syro-Egyptian work of the twelfth century, another is a bottle with a crackled white ground from Rhages in Persia, a work of the thirteenth century, and the third is a fourteenth-century vase of blue enamel belonging to the group commonly called Siculo-Arabian, but really Syro-Egyptian, and probably from potteries at Damascus.

## ITALY

**Byzantine Inscriptions from Sardinia.**—In *N. Bull. Arch. Crist.* 1906, pp. 305–306, E. JOSI comments upon the Byzantine inscriptions of Sardinia, published by Taramelli in *Not. Scav.* 1906, pp. 123–138. The principal interest of the inscriptions, which are of the tenth or eleventh century, lies in the twice occurring mention of an ἄρχων Σαρδηνίας. Taramelli's interpretation of some of the abbreviations is corrected.

**The Sarcophagus from Via della Lungara.**—The sarcophagus found on the Via della Lungara three years ago, and now in the Museo delle Terme, is discussed by O. MARUCCHI in *N. Bull. Arch. Crist.* 1906, pp. 199–205. The sculpture is confined to three panels in front and the two ends. The central panel represents an Orans, surrounded by the doves symbolizing the elect. The panel on the left shows a fisherman with rod and basket, probably referring to Christ's words, "I will make you fishers of men." The adjoining scene on the small end is a baptism, but it lacks the usual dove and must therefore be referred to the liturgical sacrament. The juxtaposition of the two scenes appears to epitomize the Christian pastor's function of conversion. The panel on the right has the Good Shepherd, and the sheep of His flock are on the adjoining end.

**The Meaning of a Graffito.**—The following graffito was discovered during recent excavations in the cemetery of Commodilla: *non | dicere ille secreta | ab voce*, i.e. *non dicere ille secreta ab voce*. In *N. Bull. Arch.*

*Crist.* 1906, pp. 239-252, the word *secrita* is referred to the mass, particularly the Canon, in mediaeval use called *secreta*. The sentence would then take the form of an admonition "not to speak the secrets, or Canon, of the mass with a loud voice."

**The Relics in the Sancta Sanctorum.**—In *Mon. Piot*, XV, 1906, pp. 1-142 (18 pls.; 35 figs.), P. LAUER publishes a detailed description of the objects recently discovered in the Sancta Sanctorum at Rome (*A.J.A.* XI, p. 123). The enamelled cross, which once enclosed a piece of the true cross, is perhaps the one found by Sergius I (687-701). It is a work of primitive Byzantine art possibly of the end of the fifth century. The silver box which contained it is of the seventh century, though the cover is about a century later. In it was a piece of silk which is clearly sixth-century Persian work. The gold cross set with jewels seems to be the one given by Charlemagne to Hadrian I (772-795). It is Carolingian in style, and was enclosed in a silver-gilt cruciform coffer, which bears an inscription of Pope Pascal, probably Pascal I (817-824). In addition to the detailed discussion of the contents of the altar, the chapel is fully described, and the frescoes published for the first time. They are of the late thirteenth century, but have been several times restored. The chapel also contains the painting of Christ "made without hands," which is enclosed in elaborately wrought silver, part of which is of the thirteenth century. The author points out that the discovery has raised questions which call for much further study before a final answer can be given.

**The Frescoes in S. Clemente in Rome.**—The results of the study by J. WILPERT of the frescoes in the lower church of S. Clemente in Rome are published in *R. Art Chrét.* 1907, pp. 69-70. The "Scenes from the Martyrdom of St. Catherine" and the "Council of St. Zosimus" in the right aisle really form one composition representing the Last Judgment, as is shown by the inscriptions. The fresco known as "St. Cyril before the Emperor" represents Esther before Ahasuerus, a mediaeval symbol of the intercession of the Virgin. On the left in the narthex is a fresco representing St. Cyril accompanied by St. Clement and the archangel Gabriel before Christ, on whose left stand St. Methodius, St. Andrew, and the archangel Michael. The inscription on this fresco shows that the tomb of St. Cyril was below it.

**The Churches of St. Pantaleon.**—The three churches in Rome dedicated to St. Pantaleon are the subject of a topographical and diplomatic study by P. SPEZI, in *B. Com. Rom.* XXXVI, 1906, pp. 270-307.

**The Guild of Marble Workers in Rome.**—The history of the guild of marble workers, *Universitas marmorariorum*, has been investigated by G. TOMASSETTI in *B. Com. Rom.* XXXVI, 1906, pp. 235-269. The guild celebrated its fifth centenary last October, and its history is of interest to all who concern themselves with the mediaeval Cosmati ornamentation.

**The Reconstruction of the Cathedral of Bari.**—F. CARABELLESE contributes to *L'Arte*, 1907, pp. 65-70, the documentary history of the reconstruction of the Duomo at Bari after its destruction in 1156 during the siege by Guglielmo I.

**Barbaric Ornaments at Lucca.**—In *Ausonia*, I, 1906, pp. 60-67 (2 figs.), P. TOESCA describes some metal objects now in the Pinacoteca of Lucca, where they are ascribed to the twelfth century. They are, however, Lombard work of about the seventh century and important for the history of



barbaric art. The most interesting piece is a plate of gilded metal, representing a warrior, wearing a long tunic and the "seramasax," and holding a staff, which ends in a cross on which is perched a dove.

**Minor Examples of Lombard Ornament.** — G. PACCHIONI, in *L'Arte*, 1907, pp. 124-130, discusses variations in Lombard ornamental motives in Emilia, as seen in S. Lorenzo di Panico at Bologna, the oratory of S. Michele near Livizzano, the oratory of Denzano near Castelvetro, Modena, S. Michele di Pievepelago, the Pieve del Trebbio, and the Pieve di Reno. He finds the motives in these churches influenced by the great Lombard buildings of Bologna, Piacenza, and Modena. Three classes are distinguished: poor imitations of work in the great cathedrals; variations due to the caprice or ignorance of the artist; and motives wherein all tradition is forgotten and the artist is guided only by his observation of nature or his imagination.

**The First Roman Work of Arnolfo di Cambio.** — In *Cod. barb. lat.* 4423 of the Vatican library is a seventeenth-century sketch (Fig. 1) of a



FIGURE 1. — DRAWING IN THE VATICAN LIBRARY.

funeral monument which still exists in St. John Lateran. It represents a prelate lying in death upon his couch, and in the background a procession of six clerics bearing the symbols of his rank. The slab containing the procession (Fig. 2) is now on the east wall of the cloister, while the reclining figure is at the end of the left nave of the church. Panvinio (1562) describes it as the tomb of Cardinal Riccardo Annibaldi and gives the date as 1273, which can be corrected to 1276, the year of the cardinal's death. The style is that of Arnolfo di Cambio, and the date marks it as his earliest work in Rome. (G. DE NICOLA, *L'Arte*, 1907, pp. 97-104; 4 figs.)



**Late Gothic Sculpture in Rome.**—In *Ausonia*, I, 1906, pp. 68–92 (17 figs.), LISETTA CIACCIO discusses the remains of Gothic monuments in



FIGURE 2.—RELIEF IN ST. JOHN LATERAN.

Rome, belonging to the end of the fourteenth and beginning of the fifteenth century. The monuments described are: (1) The tomb of Cardinal Vulcani in S. Francesca Romana (1394 or 1403). (2) The fragment from the tomb of Caracciolo in S. Maria del Priorato. (3) The tomb of Cardinal d'Alençon in S. Maria in Trastevere, now separated, since the baldachin has been used for an altar. (4) A fragment in the cloister of the Lateran, representing a procession (see preceding article). (5) The tomb of Cardinal Adam of Hartford in S. Cecilia in Trastevere. (6) and (7) Two statues of Boniface IX, one in the round in S. Paolo fuori, the other in relief in the right transept of the Lateran. Some of these have been wrongly attributed to Magister Paulus (see below), three of whose works (8–10) are discussed. To an unknown tomb belongs (11) two angels holding back curtains in S. Cesareo. Other tombs of this period are those of (12) Cardinal Pietro di Fonseca in the Grotte Vaticane; (13) Cardinal Lando formerly in S. Maria Maggiore; and (14) Cardinal della Porta in the Grotte Vaticane, dating from 1434 and the last of this style.

**Magister Paulus.**—There are two monuments in Rome signed by a *Magister Paulus*, the tomb of Bartolomeo Carafa and that of Cardinal Stefaneschi. Other works of his are discussed in *L'Arte*, 1907, pp. 116–123, by LAURA FILIPPINI, who assigns to him as an early work the tomb of the brothers Anguillara in the church of S. Francesco at Capranica di Sutri, two figures of angels in the Capella della Pietà at St. Peter's, and an angel holding a scroll in S. Maria sopra Minerva. He probably worked between 1380 and 1417. His faces are summary, his drapery hard and with few folds, but he obtains better success with reclining than with erect figures.

**Eight Statues of the Virtues.**—In *Boll. Arte*, I, 1907, v, pp. 1–6 (8 figs.), V. SPINAZZOLA discusses eight small marble statues belonging to Baron Mazzoccolo of Teano. They seem to have formed part of funeral monuments. Five, representing *Fortitudo*, *Temperancia*, *Charitas*, *Iusticia*, and *Fides*, belong to the end of the thirteenth century, and are among the earliest of the series of Neapolitan supports for sarcophagi. Two others, of about the same period but somewhat smaller, represent Charity and

Justice. The eighth, representing Prudence, is not earlier than the beginning of the fourteenth century.

**Maestro Cicogna.** — In 1899 some damaged frescoes were discovered in the Romanesque church of S. Martino di Corrubio on the hill of Castelrotto di Valpolicella. An inscription showed that they were finished by *Magister Cicogna*, May 31, 1300. Other frescoes of his seem to exist in S. Felice di Cazzano (1322), the Castello Scaligero at Soave (a condottiere and his soldiers), and probably in the Museo Civico from the old Palazzo del Comune in Verona, dated perhaps in 1326. These works show that Cicogna, influenced by Giotto, adhered closely to the old Byzantine traditions. (L. SIMEONI, *Madonna Verona*, I, 1907, pp. 11-17.)

## FRANCE

**The Codex Purpureus Sinopensis.** — In *N. Bull. Arch. Crist.* 1906, pp. 215-237, A. MUÑOZ examines the Codex Purpureus Sinopensis in the Bibliothèque Nationale from the iconographic and stylistic points of view. He finds that in comparison with the Codex Rossanensis, it shows a more purely illustrative intention on the part of the artist, the miniatures being more closely connected with the text. In technique it is much inferior to the Rossanensis. Many peculiarities are shared with the Vienna Genesis, and the three manuscripts form a group with many affinities to Syrian art, but some Hellenic elements. The provenience of the Sinopensis shows that they are products of a school in Asia Minor.

**The Sculptured Tympanum at Autun.** — The early sculptured representation of the Last Judgment in the tympanum of the west doorway of Autun Cathedral is published with a brief description in *Reliq.* XIII, 1907, p. 121 (pl.).

**Abbot Suger.** — In *Le Musée*, IV, 1907, pp. 160-173 (3 pls.; fig.), J. ROBQUET writes of Suger, the great Abbot of St. Denis, as a lover of art. He describes briefly his activity at St. Denis, the great works in precious metals executed by his order, and the few smaller treasures which are now in the Louvre and the Cabinet des Médailles.

**The Church of Saint Sulpice at Favières.** — In *Le Musée*, IV, 1907, pp. 28-37 (2 pls.; 2 figs.), L. RIOTOR describes in detail the interesting Gothic church of St. Sulpice at Favières. Commenced about 1250 and completed about 1335, it has suffered by fire and by the Revolution, but in the tympanum of the main portal still remain early reliefs of the Resurrection and Last Judgment. There are also two good windows of the thirteenth century and some interesting tombs.

**The South Portal of Chartres Cathedral.** — In *R. Art Chrét.* 1907, pp. 100-107, L. E. LEFÈVRE discusses the sculptures in the left bay of the south portal of Chartres Cathedral. The lintel is decorated with the stoning of St. Stephen; in the tympanum is Christ with adoring angels; on the voussoirs are martyrs. The author, who considers that the sculptures on mediaeval portals are often inspired by the Apocalypse, separates the tympanum from the lintel, and interprets it as the apocalyptic Agnus Dei, surrounded by angels and saints. On the keystone of the second order of voussoirs is a ram's head. From a wound in the throat pour streams of blood, represented by undulations which border the first and second rows

of voussours, and in which the saints of the second row seem to dip their garments.

**A Relief representing St. Matthew (?) and an Angel.** — The Louvre has recently received from Chartres a relief of the thirteenth century, representing St. Matthew (?) writing from the dictation of an angel. The history of the relief is uncertain, but in *Mon. Piot*, XIII, 1906, pp. 57-66 (pl.; 6 figs.), A. MICHEL points out its close resemblance to the sculptures of the Cathedral of Chartres, and particularly to the fragments of the jubé destroyed in 1763. It is possible that it once formed part of this monument.

**Ivory Altar-pieces of the Fourteenth Century.** — In *Mon. Piot*, XIII, 1906, pp. 67-75 (pl.; 4 figs.), R. KOECHLIN discusses several ivory reliefs of the fourteenth century, containing scenes from the Passion, which he believes formed parts of large ivory altar-pieces. He attributes these to two schools, both Parisian, of the early and late fourteenth century. The same schools probably produced some of the small triptychs and polyptychs, from which the appearance of the large altar-pieces may be imagined.

## GREAT BRITAIN

**The Early Stained Glass in Canterbury Cathedral.** — The important question of the historical relation of the stained windows of Canterbury, Sens, and Chartres is discussed in *Burl. Mag.* XI, 1907, pp. 172-180, by CLEMENT HEATON, who concludes that the glass at Canterbury was the work of a French artist who commenced it soon after the fire of 1175. Soon after 1185, he left for Sens. Here he labored until 1206, when he went to Chartres and made the first thirteenth-century windows in that cathedral, leaving a school, which completed his work. His style, originating in the earlier Romanesque which lies behind the windows of St. Denis, afterward spread to Rouen, Bourges, and many other places.

**Some Devon Churches.** — In *Reliq.* XIII, 1907, pp. 73-96 (17 figs.), G. LE BLANC SMITH describes a number of churches in the Teign Valley, Devon. Most of these are perpendicular, but have little architectural interest. They usually contain old painted oak screens, carved bench ends, and other decorations, many of which are described and illustrated with considerable detail.

**The Church of St. George, Southacre.** — In *Reliq.* XIII, 1907, pp. 124-126 (2 figs.), A. C. FRYER describes the church of St. George at Southacre, Norfolk. It possesses a fragment of a finely carved wooden screen, and an interesting Norman font with an elaborate cover, now badly damaged.

## RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**The Grimani and Morgan Breviaries.** — A number of illustrated manuscripts show more or less affinity to the famous Breviarium Grimani, but its nearest relative is the breviary belonging to Mr. J. P. Morgan. The latter antedates the Grimani breviary, as appears from the fact that in the Grimani the text illustrations of the Morgan manuscript have been in some cases broken up and used as border decorations without relation to the text. (V. GR. SIMKHOVITCH, *Burl. Mag.* X, 1907, pp. 400-405.)



**The Biblia Pauperum.** — The illustrated manuscript known as the Biblia Pauperum is now in private possession in the United States. At the instance of the owner, CAMPBELL DODGSON prepared a description of which fifty copies were printed for private circulation. An outline of this work is given by the author in *Rep. f. K.* 1907, pp. 168-172. He denies the attribution to Konrad Witz of Basel, proposed by Schmarsow (*ibid.* XXVIII, p. 340).

**An Art Patron of the Fifteenth Century.** — T. LECLÈRE in *Gaz. B.-A.* XXXVII, 1907, pp. 132-146, discusses the Challant family of the valley of Aosta, and the works of art due to their encouragement. The most conspicuous of the family as an art patron was George of Challant, to whom are due the stalls of the cathedral of Aosta, executed by local artists and by others from Savoy and Geneva; the castle of Issogne and the frescoes which adorn its walls; and finally an illuminated missal (1499) now in the possession of the Comte Passerin d'Entrèves. The frescoes and illuminations were probably the work of Lyonese artists, though local artists may have executed the frescoes.

**The Virgin with the Club.** — A small number of paintings, chiefly Umbrian, of the fifteenth and early sixteenth centuries represent the Virgin armed with a club chasing a demon from a child. This weapon is due to the double sense of the epithet *clavigera*, which is applied to the Virgin as bearer of the key of Heaven, but might mean "club-bearer." In art the key is reserved for St. Peter. *Claviger* is an epithet of Janus and of Hercules. (S. REINACH, *C. R. Acad. Insc.* 1907, pp. 43-45.)

**The Van Eyck Technique.** — In *Rep. f. K.* 1906, pp. 425-440, is an exhaustive analysis by A. EIBNER of the passages in Vasari relative to the discovery of oil technique by Jan Van Eyck. He concludes that Van Eyck was searching for a quick-drying varnish with which to finish tempera painting, and that the mixture mentioned by Vasari was an oil-lacquer, which he then found to be available as a direct medium. Berger's theories are fully discussed and rejected.

**New Pictures by Gerolamo da Cremona.** — In *Rass. d'Arte*, 1907, pp. 33-35, B. BERENSON publishes a "Poppaea giving alms to St. Peter" in the collection of Lady Henry Somerset. The painting was attributed to Liberale da Verona, but must be given to his companion miniaturist, Gerolamo da Cremona. Siense influences are seen in his painting, and his own impress appears in the works of Neroccio and Francesco di Giorgio. The influence of Liberale and Gerolamo upon Siense masters may explain certain pictures which are given now a Siense, now a Veronese, origin. *Ibid.* 1907, p. 78, G. CAGNOLA reproduces a Nativity in the possession of the antiquaries Grandi in Milan, which he assigns to Gerolamo.

**New Pictures by Gian Francesco de' Maineri.** — In *L'Arte*, 1907, pp. 33-40, A. VENTURI adds a number of pictures to those by Gian Francesco de' Maineri. The first is a Holy Family, formerly in the collection of Ettore Testa at Ferrara, on which Maineri's signature has been found. Replicas are in the Kaiser Friedrich Museum in Berlin, and in the Prado. The Madonna in the Accademia Albertina in Turin, attributed to Maineri by Venturi in 1890, is shown to be his by the discovery of the signature. Another Madonna, probably by Maineri, is in the ducal gallery at Gotha. On internal evidence, Maineri is given four pictures of Christ bearing the



cross, in the Galleria Estense at Modena, the Doria collection, the Uffizi, and the collection of the late Sig. Mazocchi in Rome.

**The Life of Torrigiani.**—Pietro Torrigiani's quarrel with Michelangelo seems to have clouded all his later career. It led to his flight from Florence, and a wandering life, at first with Valentino and then with the condottiere Paolo Vitelli. To this period belong the stucco ornaments on the Torre Borgia, and his sculptures on the Piccolomini altar in Siena. He then went to England, where in 1512 he executed the monument of Henry VII and Elizabeth of York in Westminster Abbey. Other works in England are the tomb of John Young (1516) now in the Public Record Office, a bronze medallion of Sir Thomas Lovell in Westminster Abbey, and a marble head of Christ in relief now in the Wallace Collection. In 1519 he left England and went to Spain, where he made the St. Jerome, and perhaps the terracotta Madonna and Child, in Seville cathedral, as well as a lost bust of the Empress Isabella. Vasari's story that he starved himself to death in 1528 to escape the Inquisition has not been disproved. (C. JUSTI, *Jb. Preuss. Kunsts.* XXVII, 1906, pp. 249-281.)

**Pictures by Palma Vecchio.**—The Piping Faun in the Alte Pinakothek in Munich was ascribed by Mündler to Palma Vecchio. This attribution is supported on internal evidence by CLAUDE PHILLIPS in *Burl Mag.* X, 1907, pp. 243-252, who finds the poetic quality of the picture unusual for Palma Vecchio, and suggests that such works may be explained by assuming that Palma derived his art, not directly from Giovanni Bellini, but through the more fanciful Cima da Conegliano. This assumption leads the writer to accept Vasari's ascription to him of the "Tempesta al Mare" in the Venice Academy, and he supports this thesis with many comparisons of details in Palma's authenticated works. *Ibid.* X, 1907, pp. 315-317, the same writer reproduces and criticises Palma Vecchio's "Two Nymphs," which he regards as a work done under the influence of Giorgione and even showing imitation of the "Concert Champêtre," with the consequent date 1510-1515. *Ibid.* XI, 1907, pp. 188, C. J. HOLMES publishes a new "Shepherd and Nymphs," which must be attributed to Palma Vecchio. It is quite in the same character as the "Two Nymphs," and even more reminiscent of Giorgione. The picture is in the possession of Mr. Phillips.

## ITALY

**The Rucellai Madonna.**—In *L'Arte*, 1907, pp. 55-59, A. CHIAPPELLI points out resemblances between the busts of saints in the medallions of the frame which encloses the Rucellai Madonna in S. Maria Novella, and pictures by Cimabue, notably his Madonna in the Belle Arti at Florence and some figures in his Crucifixion at Assisi. These resemblances are strongly opposed to the attribution of this Madonna to Duccio.

**Frescoes in the Cathedral of Atri.**—In *Boll. Arte*, 1907, iii, pp. 14-18 (3 figs.), L. CANEVAGHI calls attention to the importance of the frescoes and other works of art at Atri. Especially noteworthy are the frescoes in the old church beneath the cathedral. Some of these are by followers of Giotto, but others are apparently by local artists of the early fourteenth century, and show an harmonious combination of Tuscan art with that of La Marcha and Umbria.

**A Triptych by Allegretto Nuzi.**—In *L'Arte*, 1907, pp. 143–144, A. MUÑOZ disputes Suida's view that the triptych in the Museo Cristiano of the Vatican, representing the Madonna and Child with saints and donors, though signed by Allegretto Nuzi, differs so much from his other signed works that it must be by another hand. He points out that in 1674 Alveri describes the picture in San Leonardo alla Lungara, and gives the signature and date, 1365.

**The Date of Masolino.**—In the *Nation*, May 2, 1907, P. J. GENTNER points out that the date, 1428, on the church at Castiglione d'Olona refers to a restoration and not to the dedication; while the date 1435, in the baptistery, is in its present form modern. Records of the Branda family show that the church was ready for consecration in 1422, and it is therefore probable that though the baptistery frescoes are later than those in the church, Masolino executed all this work before his paintings at Rome and Florence. *Ibid.* June 13, 1907, W. RANKIN, accepting this date, points out that in the paintings of S. Clemente some of the scenes show the hand of Masaccio, who seems to have helped Masolino. He also doubts whether Masolino had any part in the painting of the Brancacci Chapel at Florence.

**Donatello and the Antique.**—Donatello's use of the antique is described by F. BURGER in *Rep. f. K.* 1907, pp. 1–13, as both eclectic and imitative. In the Flagellation of the Berlin Museum, the movement of the figure of Christ is studied from one of the Dioscuri. Many examples of the use of the Meleager sarcophagus in Pisa can be cited, and one of the executioners in the Crucifixion of the Museo Nazionale in Florence is drawn from the sarcophagus group of Hercules and the hydra, the resemblance extending even to the club which the executioner uses to drive the nail into the foot of one of the two thieves. The sculptor used the reliefs of the column of Trajan more than any other ancient monument, and it is to his study of them that his freer later style in relief is due.

**Sculptures by Isaia da Pisa in Rome.**—In *Jb. Preuss. Kunsts.* XXVII, 1906, pp. 228–244, F. BURGER discusses the work of Isaia da Pisa in Rome, and assigns to him lunette No. 224 of the tabernacle of S. Andrea in the Grotte Vaticane (the other two lunettes are by Paolo Romano), the Virtues on the Acquaviva and Chiaves monuments in the Lateran, the relief in the Chapel of Sixtus V in S. Maria Maggiore, and parts of relief No. 204 of the Grotte Vaticane, which the writer considers the tomb of Cardinal Latino Orsini. The attributions are based on a comparison of these monuments with a known work of Isaia, the tomb of Eugenius IV in S. Salvatore in Lauro. Other sculptures assigned to Isaia are: the statuette of the Madonna in the *Pregnantinus* chapel of the Grotte Vaticane, the St. Mark in a niche in the Lateran, another St. Mark in the doorway of the church of the same name, and the tombstone of Fra Angelico in the Minerva.

**New Fragments of the Tomb of Paul II.**—In *Jb. Preuss. Kunsts.* XXVII, 1906, pp. 129–141, F. BURGER publishes a number of fragments which he attributes to the tomb of Paul II. They consist of some pieces in the left wall of the Cappella della Pietà in St. Peter's, and several figures of angels and two pilaster faces with papal crests by Mino da Fiesole and Giovanni Dalmata, which are preserved in the Grotte Vaticane. These fragments suggest a new reconstruction, which adds a cornice to the tomb as it appears in Ciacconio's print.

**Antonio Carpenino.**—The life of Antonio Carpenino, the Ligurian painter of the first half of the fifteenth century, is reconstructed by U. MAZZINI in *Rass. bibl. arte ital.* 1907, pp. 1-9. A list of his works is given, together with two documents regarding him from the archives of Genoa.

**Two Wooden Statues.**—In *L'Arte*, 1907, pp. 131-133, LISETTA CIACCIO points out the common authorship of two wooden statues, one representing a monastic saint, in the baptistery of the Collegiata in Empoli, the other an angel (or Salome) carrying the head of St. John Baptist, in the baptistery of Pistoia. The breadth of handling and nobility of the figures betokens an artist of the first rank, but there is no clue to his identity. His style indicates Florentine rather than Pisan or Siennese influence.

**An Early Work of Leonardo.**—In the *Nation*, May 16, 1907, W. RANKIN points out that in the Annunciation in the Uffizi, although the design may be due to Verrocchio, to whom the picture is often ascribed, the landscape shows a beauty and power which suggest that the painting is an early work of Leonardo da Vinci.

**Pietro Summonte's Letter to Michiel.**—The letter of Pietro Summonte (1463-1526), the Neapolitan scholar, to Marcantonio Michiel of Venice, a document important for the history of early painting in Naples, is published in a critical edition with notes in *Rep. f. K.* 1907, pp. 143-168, by C. VON FABRICZY.

**A Miniature by Gentile Bellini.**—The peculiar Turkish name "Ibn Muezzin" on the miniature from Constantinople (*A.J.A.* X, p. 366) has been explained by H. Brockhaus, who points out that Bellini is in Turkish Ibn Bellin (son of Bellin). In Greek letters of the fifteenth century  $\pi$  and  $\nu$ , and  $\lambda$  and  $\zeta$ , are easily confused; hence  $\mu\pi\epsilon\lambda\lambda\iota\nu$  could be misread  $\mu\nu\epsilon\zeta\zeta\iota\nu$ , and this mistake seems to have been made in translating into Turkish a Greek inscription, lost in cutting down the picture for a Turkish owner. (F. R. MARTIN, *Burl. Mag.* IX, 1906, p. 148.) In *Jb. Preuss. Kunsts.* XXVII, pp. 302-306 (pl.), F. SARRE accepts this explanation, and suggests that the blonde hair and facial type of the youth indicate that he was one of the pages chosen for the Sultan from his Christian subjects.

**Paintings by Antonello da Messina.**—The Madonna Annunziata in the Academy at Venice, though signed *Antonellus Messanius*, has been considered a copy of an original in Munich. In *L'Arte*, 1907, pp. 13-17, E. BRUNELLI argues that the Venetian picture displays an archaic rigidity of line unlike the Munich painting, and is probably a copy of an earlier work of Antonello, which he finds in the Madonna of the Palermo Museum. The Palermo painting is also published in *Boll. Arte*, 1907, ii, pp. 30-31 (pl.), by A. SALINAS, who regards it as a contemporary replica of the Venetian picture, and suggests that the artist is Antonio de Saliba, who was from Messina. In *Rass. d'Arte*, 1907, pp. 75-76, E. MANCERI publishes a picture of St. Zosimus in the cathedral of Syracuse, which he ascribes to Antonello.

**Documents concerning Michelangelo.**—In *Rep. f. K.* 1906, pp. 387-424, 485-516, is published a collection of documents concerning Michelangelo formed by E. STEINMANN and H. POGATSCHER. These include: (1) unedited documents, consisting of three memoranda of Michelangelo, two letters of the artist's father to his sons Giovan Simone and Michelangelo, data on the Sixtine and Pauline frescoes, two briefs of Paul III and Julius III directed to Michelangelo, and documents concerning Michelangelo's



monument at Santa Croce in Florence; (2) poems and dedications to Michelangelo; (3) correspondence between Michelangelo and Pietro Aretino, and letters of the latter to Enea Vico and Alessandro Corvino concerning the master's Last Judgment; (4) the Cavalieri documents.

**A New Master.**—PIETRO TOESCA in *L'Arte*, 1907, pp. 18-24, attacks the attribution to Leonardo Scardetta of the Madonna, Saints and Angels in the Pinacoteca Civica at Faenza. This is an early work of an unknown artist steeped in Ferrarese traditions, who afterward painted the San Bernardino and Donor in the same gallery and shows his fullest development in another Madonna, Saints and Angels in the collection of Mr. Claude Phillips in London. This unknown artist may be called the Maestro Emiliano.

**Unpublished Documents of the Sixteenth Century.**—In *Ausonia*, I, 1906, pp. 96-102, R. LANCIANI publishes new documents relating to artists of the sixteenth century. The first shows that the mausoleum of Nicolas IV in the choir of Santa Maria Maggiore was erected in 1576 by Cardinal Peretti, later Sixtus V. The work was executed by Alessandro Ciuli of Florence, while the statue of the deceased and two other figures were by Leonardo Sormani da Savona. The second is the contract for the tomb of Cardinal Gambarara in S. Maria delle Grazie at Brescia. The third shows Pirro Ligorio as a painter of grotesques in 1542 for the Archbishop of Beneventum, Francesco della Rovere.

**The History of the Villa Papa Giulio.**—P. GIORDANI contributes to *L'Arte*, 1907, pp. 133-138, an account of the construction of the Villa Papa Giulio from its designing by Vasari to the final entry in the expense account of Julius III of payment for gilding to Giovanni Giacomo da Parma.

**Notes on the Museo Civico of Verona.**—In *Madonna Verona*, I, 1907, pp. 49-52 (pl.), A. VENTURI attributes to Bernardo Parenzano a small painting in the Museo Civico of Verona representing the Conversion of St. Paul, and remarkable for its endeavor to render the Oriental surroundings. He also argues that the terra-cotta reliefs in the Cappella Pellegrini of S. Anastasia and fragments of an altar in the Museo Civico indicate that Bode's "Maestro della Cappella Pellegrino" was probably a Veronese.

**Cecilia Brusasorci.**—In *Madonna Verona*, I, 1907, pp. 26-31, LILIAN PRIULI-BON collects some facts about Cecilia Brusasorci, daughter of Domenico Riccio called Brusasorci, and sister of Felice Brusasorci. She was born in 1549, and her will is dated in 1593. As a painter she was praised for her portraits, but her works have not been identified with the probable exception of seven female saints, forming the lower part of a painting (No. 448) in the gallery at Verona.

## FRANCE

**The Miniaturists of Avignon.**—In *Gaz. B.-A.* XXXVII, 1907, pp. 213-240, 289-305, L. H. LABANDE studies the miniatures of Avignon and their painters. Few of the latter were natives of Avignon. The majority were from the north of France, but some were from Italy and their influence is very apparent. Five periods are distinguished, beginning in the thirteenth century with a very Byzantine Crucifixion in MS. 176 of the



Avignon Library, and continuing through the fifteenth century. The Italian influence appears under John XXII, but the French school prevails until toward the end of the fourteenth century, when Italian styles again appear. After the departure of the popes French methods prevailed, but the cosmopolitan character of Avignon prevented the development of a distinct local school.

**The Altar-piece from Boulbon.**—In *Mon. Piot*, XIII, 1906, pp. 85–105 (pl.; 4 figs.), F. DE MÉLY discusses in detail the early French altar-piece from Boulbon, now in the Louvre. He concludes that it was painted for the church of St. Agricola at Avignon, and that a little stork (*cicogne*) is the cipher of the artist. The same bird appears in miniatures executed at Avignon between 1447 and 1455 in a Book of Hours now at Aix by an artist who signs himself T. Chugoinot. The Picard *Chugoinot* is in French *Cicoignot*, and in old French *cicoineau* means *petit cicogne*. The miniaturist therefore was probably the painter of the altar-piece.

**Godefredus Batavus.**—The miniatures of the *Commentaires des Guerres Galliques*, having been ordered by Francis I, have been assigned, together with some preliminary drawings, to the court painter Jean Clouet. This attribution is vigorously contested by A. DE MÉLY in *Gaz. B.-A.* XXXVII, 1907, pp. 403–417, who cites the signature of the miniatures, *Godefroy*, and argues that there is no good reason to suppose that original designs by Clouet were executed by Godefroy. Other signatures prove that Godefroy's family name began with R and that he used at times a lizard as his symbol.

**Portraits in the Bibliothèque Nationale.**—In *Le Musée*, IV, 1907, pp. 127–140 (3 pls.), J. GUIBERT notices the recent exhibition of portraits in colored crayon belonging to the Bibliothèque Nationale at Paris. The collection began with the acquisition of the drawings and engravings of the Abbé Marolles in 1667, was further increased by the Gagnières collection in 1715, and now numbers over 800. The drawings, frequently studies for larger portraits, are the work of the Clouets, Corneille de Lyon, Dumonstier, Le Mannier, and others.

**The "Vierge aux Rochers."**—In the "Vierge aux Rochers" in the Louvre the angel points toward St. John Baptist, a gesture of special significance for Florentines. It is probable that this picture was painted by Leonardo before leaving Florence, while the London copy, in which this gesture of the angel is lacking, was executed at Milan with the assistance of Ambrogio da Predis. (S. REINACH, *C. R. Acad. Insc.* 1907, pp. 16–17.)

**The Marmion Family.**—In *R. Arch.* IX, 1907, pp. 119–140, MAURICE HÉNAULT begins an account of the Marmion family (Jehan, Simon, Mille, and Colinet). Jehan, first mentioned in 1426, at Amiens, painted decorations there until 1444, but in 1465 was living at Valenciennes, where he was a person of some importance in 1473. He died certainly before 1489. His children were Mille (not Wille or Guillaume), Simon, and a daughter. Mille was a painter of some importance. In 1464 he executed paintings for the city hall at Amiens, in 1466 he was settled at Tournai, where he was in 1473, but in 1499 he lived at Abbeville. There is no record of his living at Valenciennes. Simon was born, apparently at Amiens, about 1425, where he painted for the city between 1449 and 1454. In 1458 he acquired property at Valenciennes, where he became an important and evidently wealthy man. He already had two sons by a previous marriage. In 1464 or 1465

he married Jeanne de Quarouble. In 1468 he was made a member of the guild of painters at Tournai. He died in 1489, at Valenciennes, leaving a daughter Marie or Marion, who died before 1505. The property of Simon Marmion passed, on the death of his widow, who had married again, to the children of his sister, Michel, Jeanne, and Isabeau Clauwet. No certainly identified work of Simon Marmion now exists, though several works are known, chiefly through the records of Amiens and Valenciennes. The discussion (*ibid.* pp. 282-297; bibliography, pp. 297-304) of the works attributed to Simon Marmion leads to the conclusion that no work of this artist has been identified with certainty and that it is not even certain that he was a great or original artist.

**The "Man with the Wine-glass."**—In *Gaz. B.-A.* XXXVII, 1907, pp. 1-24, P. LEPRIEUR in a discussion of new pictures in the Louvre rejects the attribution of the "Man with the Wine-glass" (*A.J.A.* X, p. 371) to Jean Fouquet, because the artist shows Flemish training rather than the Italian leanings of Fouquet, uses broader brush work, and differs in detail and arrangement. He makes no attempt to name the author, however, calling him simply the "Maitre de 1456."

**Attributions in the Museum of Dijon.**—In *Rass. d'Arte*, 1906, pp. 186-189, G. FRIZZONI discusses two Italian pictures in the museum at Dijon. A Portrait of a Woman, catalogued under the name of Hans Holbein the Younger, he ascribes to Lotto. A Resurrection is assigned to Francesco Ubertini, called il Bacchiacca (1490-1557). It shows the influence of the painter's master, Perugino.

**The Tournament at Sandricourt.**—The "Pas des armes de Sandricourt" was a celebrated tourney held in 1493 by Louis d'Hédonville, in his chateau of Sandricourt, near Pointoise. Among the Louvre drawings is a series of sixteenth-century sketches illustrating this tourney and signed "Baullery." This name belongs to two artists, father and son, but it is impossible to tell which was the author of the drawings, as the work of both is practically unknown. (P. MARCEL and J. GUIFFREY, *Gaz. B.-A.* XXXVII, 1907, pp. 277-288).

**A Portrait by Brescianino.**—The attractive Portrait of a Young Man in the Montpellier Museum, once attributed to Raphael, is now given to Brescianino on internal evidence by BERNHARD BERENSON. He compares its details with those of the Madonna with St. Dominic and Angels in the Uffizi, and the Madonna with St. John Baptist and St. Jerome in the church of San Lorenzo at Babbiano. (*Gaz. B.-A.* XXXVII, 1907, pp. 208-212.)

**The Aynard Relief again.**—The discussion of the authenticity of the Betrothal of St. Catherine in the Aynard collection, opened in *L'Arte* by E. BERTAUX and E. BRUNELLI (*A.J.A.* XI, p. 246), is continued by the same writers, *ibid.* 1907, pp. 144-148.

**The Gobelin Factory.**—A sketch of the famous Gobelin factory by Lady ST. JOHN appears in *Burl. Mag.* X, 1907, pp. 279-289. The family was founded by Jehan Gobelin, the discoverer of a fine crimson dye, who lived in Paris in 1450. The tapestry works were established under the patronage of Henry IV in 1603, and made a royal manufactory by Louis XIV in 1662. The history of the Gobelin tapestries falls into four periods: (1) prior to 1662, when the cartoons were often designed by Rubens and other great artists; (2) the reign of Louis XIV; (3) the eighteenth

century, in general a time of brilliant achievement; (4) the period of decadence which followed the Revolution.

**The Fountain of St. Jean du Doigt.**—In *Le Musée*, IV, 1907, p. 118 (pl.), O. THEATÈS describes the fountain of St. Jean du Doigt, near Morlaix, which is probably by an Italian artist of the early sixteenth century. It consists of three superposed basins, each surrounded by cherubs' heads; above is a half-length figure of God the Father, and a little below, a group representing the Baptism.

**The Bronze Copy of the Borghese Dancers.**—In *Mon. Piot*, XIII, 1906, pp. 107–116 (2 figs.), É. MICHON states that in the former house of Gouthière in Paris there is a cast of the Borghese Dancers in the Louvre. Probably the bronze reliefs in London and the Louvre (*A.J.A.* X, p. 216) were made, as Bode has suggested, by Gouthière at the end of the eighteenth century. The writer corrects errors in Visconti's account of the Borghese collection, and points out that a lost relief, formerly in the Villa Negroni, was a companion to the maidens decking a candelabrum in the Louvre.

#### BELGIUM

**Attributions in the Gallery at Brussels.**—In *Gaz. B.-A.* XXXVI, 1906, pp. 281–300, and XXXVII, 1907, pp. 54–68, 418–435, E. JACOBSEN discusses the attributions of German and Flemish pictures in the Brussels Gallery. He first takes up Barend van Orley, reviews the painter's characteristics, and points out that his earlier art shows the influence of Giulio Romano's frescoes at Mantua, which the northern painter must have visited before 1521, in view of the use he makes of Mantegna's Triumph of Caesar. A *Pietà* (No. 559) is selected as typical of his middle period, although it has been refused to Van Orley by other writers. The Holy Family (No. 338), which shows Raphael's influence, and three portraits represent the last period of the artist's activity. A number of other pictures are also assigned to Van Orley or his school. The chief attributions to Jan van Coninxlo are two triptych wings with scenes from the life of St. Benedict, which Jacobsen regards as a youthful work of the master. To Cornelis van Coninxlo he gives a Madonna and Holy Women. Several new attributions are made in the case of Herri Met de Bles and the "Maitre de Flémalle," while the well-known Sforza triptych is described as a product of the atelier of Rogier van der Weyden, very probably executed in conjunction with his pupil Memling. The discussion of the Oultremont altar-piece is prefaced by a valuable list of thirty-five recent attributions to Jan Mostaert (or to the "Maitre d'Oultremont"). Glück's attribution of the Oultremont picture to Mostaert is rejected by Jacobsen, who identifies the Descent from the Cross on the central panel with the painting mentioned by Van Mander in his life of Jacob Cornelisz. Admitting, however, the possibility of a mistake by Van Mander, Jacobsen merely reviews the evidence for and against assigning the triptych to Cornelisz. The third article contains a number of attributions in the Cologne School and a discussion of other remarkable pictures in the collection.

#### GERMANY

**Botticelli's St. Sebastian at Berlin.**—The painting of St. Sebastian, considered a youthful work of Botticelli, and now in the Kaiser Friedrich



Museum in Berlin, was originally designed for a pilaster of S. Maria Maggiore in Florence. (DETLEV FREIH. VON HADELN, *Jb. Preuss. Kunsts* XXVII, 1906, pp. 282-284.)

**The Altar-piece in St. John's, Nuremberg.** — In *Burl. Mag.* X, 1907, pp. 257-258, S. MONTAGU PEARTREE reproduces two panels of Lucas Moser's altar-piece in Tiefenbronn in Baden and the Crucifixion previously discussed by him (*ibid.* p. 111), in the Church of St. John in Nuremberg. A comparison of the two leads to the conclusion that the Crucifixion is also by Moser. The power of realization shown by the artist, remarkable in so early a work (dated 1431), is due to Italian influence, which appears particularly in the architecture and in the group of the Virgin and her attendants at the foot of the Cross.

**The Master N. H.** — The initials N. H. appear on a German wood-cut published by CAMPBELL DODGSON in *Burl. Mag.* X, 1908, pp. 309-322. The scene is a "Battle of Naked Men and Peasants, in Utopia," as we learn from the verses which accompany one of the copies. The engraver signs himself *Hanns. Leuczellburger. Furmschnider* 1522, and is the same craftsman who made the blocks for Holbein's Dance of Death. The designer "N. H." is certainly the author of the first thirty-seven woodcuts in Weissenhorn's edition of Apuleius of 1538. His drawings were made earlier, however, at a date nearer his other works, Maximilianus Transilvanus' *Legatio ad sacratissimum Caesarem Carolum* (1519-1520), a signed set of thirty-seven woodcuts in a book on the Passion with verses by Chelidonius (Cologne, 1526), and others. The verses accompanying the "Battle of Naked Men," make it plain that the artist and Lützelburger are represented in the two non-combatants to the left.

**Veronese Paintings in Stuttgart.** — In *Madonna Verona*, I, 1907, pp. 7-10 (pl.), C. VON FABRICZY describes briefly twenty-three paintings of the Veronese school in the gallery at Stuttgart. The list includes four paintings by Bonifacio de' Pitati, one each by Torbido, Paolo Veronese, and Zelotti, and three by Alessandro Turchi.

**Augustus and the Sibyl.** — In the Museum at Stuttgart is a painting, probably by Paolo Veneziano, representing Augustus and the sibyl of Tibur, with the Madonna and Child above. In the lower right-hand corner are represented the falling idols in the temple of Peace. Scrolls bear inscriptions abridged from the Golden Legend of Jacopo da Voragine. (L. VENTURI, *Ausonia*, I, 1906, pp. 93-95; pl.)

## ENGLAND

**The Italian Drawings at Oxford.** — In *L'Arte*, 1907, pp. 81-95, G. FRIZZONI comments on the drawings by Italian masters in the fifth portfolio of the Oxford Collection. The first drawing, a female profile by Pisanello, is a study for the princess in Pisanello's St. George in Sant' Anastasia at Verona. Colvin's discovery of a study by Leonardo for the angel's sleeve in the Uffizi Annunciation is not conclusive as to the authorship of that picture, which is probably the product of collaboration in the studio of Verrocchio. Colvin's doubts regarding the authenticity of a sketch of two figures supposed to be studies for Raphael's School of Athens, are scouted by Frizzoni, who also differs from Colvin in assigning a drawing of two



figures, to Sebastiano del Piombo, rather than to Giorgione's school, pointing out that reminiscences of Giorgione appear in some of Sebastiano's work.

**A Forgery Proved.**—The "Enthronement of Thomas à Becket," lent by the Duke of Devonshire to the Guildhall exhibition of 1906, bears the inscription *Joñes de Eyck fecit—año.MCCCC ZI.30. Octobris*. The date 1421 is remarkably early for a work by Jan Van Eyck, and the picture shows nothing of his hand. ALFRED MARKS, *Burl. Mag.* X, 1907, pp. 383-384, proves that the signature is a forgery, being copied, with modifications, from the signature on the Portrait of a Man, No. 222, in the National Gallery, dated 1433, 21 *Octobris*. W. H. J. WEALE, *ibid.* XI, 1907, p. 45, suggests that the painter of the disputed picture may have been Dirk Barentz (Theodore Bernardi) of Amsterdam, who came to England in 1519 and worked for churches in Sussex and Hampshire.

**A Lost Painting by Jan Van Eyck.**—In *Burl. Mag.* X, 1907, p. 325, A. G. B. RUSSELL calls attention to a picture in the painting by Haecht (1628) representing a picture gallery. It represents a young woman assisted at her bath by an attendant dressed in red. In the window hangs a mirror in which both are reflected. From a close resemblance in the figures and details with Jan Van Eyck's other works the author concludes this a copy of a lost painting by that artist. In *Chron. Arts*, 1907, pp. 99-100, H. HYMANs analyzes Haecht's painting, which represents a visit of the Archduke Albert and the Archduchess Isabelle to the gallery of Cornille van der Geest in 1615. He identifies many of the pictures represented in the gallery, and suggests that the "Woman Bathing," may be a copy of the painting by Van Eyck which once belonged to Cardinal Ottaviani. See also *Athen.* January 26, and February 9, 1907.

**The Baptism of Christ, in the National Gallery.**—In 1894 the National Gallery acquired a small picture representing the Baptism of Christ ascribed in the last catalogue to the school of Perugino. The genuineness of this painting was attacked by R. C. FISHER and M. W. BROCKWELL and defended by SIR E. J. POYNTER in a series of letters in *Athen.* January 26, February 29, and 16, and the *London Times*, March 30, April 1, 4, and 8. In *Chron. Arts*, 1907, pp. 167-168, 177, and *London Times*, April 13, E. DURAND-GRÉVILLE argues that the picture is a copy by Raphael of Perugino's picture in Rouen. In the three little compositions in Rouen from the predella of Perugino's Ascension, the figures indicate the collaboration of Raphael.

**A Crucifixion by Konrad Witz of Basel.**—A Crucifixion, belonging to the Rev. Lewis Gilbertson, is reproduced by CLAUDE PHILLIPS in *Burl. Mag.* XI, 1907, pp. 103-109, and assigned to Konrad Witz on internal evidence. The painter of this work was influenced by contemporary Flemings, and yet in the group of holy women shows the Italo-French modes as practised by Netherlanders in France. The lake in the background resembles so strongly a study of an inlet on the Lake of Geneva that the picture probably dates from 1444, the year of Witz's residence in Geneva.

**Correction of a Date.**—The Crucifixion by Marco Palmezzano, now in the collection of Canon Raymond Pelly, when shown at the Exposition of Ancient Masters at Burlington House bore the restored date MCCCCLXXX. C. JOCELYN FOULKES in *Rass. bibl. arte ital.* 1907, pp. 16-19, states after examination that it should have been MCCCCXXXI. This date agrees

better with the developed style of the picture than 1480, which would have made it the earliest known work of the artist.

**Early Works of Velasquez in England.**—*Burl. Mag.* X, 1906, pp. 172-183, contains an appreciation and critique by SIR J. C. ROBINSON of four early works of Velasquez in English Collections: the "Beggar with the Wine-bottle" and the "Omelette Woman" in Sir Frederick Cook's collection, the "Mary and Martha" in the National Gallery and the "Steward" in his own collection. These are all of the *bodegon* class, a species of genre painting of which Velasquez is the first great exponent. The "Mary and Martha" is probably the earliest Velasquez now known. *Ibid.* XI, 1907, pp. 39-44, the same writer discusses two other pieces of the same class, the "Kitchen" in the collection of Sir Frederick Cook, and the "Fight at the Fair" in his own gallery, both of which he ascribes to the culmination of Velasquez's *bodegon* period. The latter shows the collaboration of an inferior hand, perhaps that of Pacheco.

## UNITED STATES

**Cassone Panels in American Collections.**—The publication of the Cassone panels in American collections (*A.J.A.* X, p. 133) is continued in *Burl. Mag.* X, 1906, pp. 205-206, where F. J. MATHER describes three panels by Jacopo del Sellaio; the "Actaeon" in the Jarves Collection in New Haven, and "Nostagio's Feast" and the "Battle of Romans and Sabines" in the Johnson Collection of Philadelphia. The "Actaeon" shows many reminiscences of Uccello, but the landscape is strikingly suggestive of Alessio Baldovinetti, the whole composition dating about 1475, when Jacopo had passed out of Fra Filippo's influence and was not yet the follower of Botticelli and Filippino. "Nostagio's Feast" is a characteristic copy of the panel in the Spiridon Collection, attributed by Berenson to Bartolommeo di Giovanni or Alunno di Domenico. The "Battle of Romans and Sabines" is very Filippinesque and might date anywhere between 1484 and 1493. *Ibid.* pp. 332-335, W. RANKIN describes two panels by Piero di Cosimo, representing a Hunt and Return from the Hunt, now in the Metropolitan Museum. He classes them among Piero's earlier works and finds the influence of Filippino in the landscape. A note by F. J. MATHER calls attention to an intentional striving after bizarre effect, which contains in it the seeds of decadence. *Ibid.* XI, 1907, pp. 131-132 (2 pls.), W. RANKIN publishes two panels with scenes from the Aeneid and the Visit of the Queen of Sheba to Solomon, in the Jarves Collection at New Haven. They are ascribed to Uccello, but the writer hesitates to assign a name to the painter, stating only that the same artist made the panels lent by the Earl of Crawford to the Exhibition of Early Italian Art, held at London in the winter of 1893-1894.

**The St. Francis in the Johnson Collection.**—In *Burl. Mag.* XI, 1907, pp. 46-48, A. F. JACCACCI defends the authenticity of Hubert Van Eyck's painting of St. Francis receiving the Stigmata in the Johnson Collection in Philadelphia (cf. *A.J.A.* XI, pp. 136-137), holding that the Turin picture bears all the marks of a copy. As between the brothers Van Eyck, he prefers Hubert, on account of the depth of feeling displayed. If this attribution is correct, the view of Assisi and the Alps would indicate that Hubert also had travelled beyond the Low Countries.

## AMERICAN ARCHAEOLOGY

**Prehistoric Man in America.**—The discovery of human remains in undisturbed loess in Nebraska (*A.J.A.* XI, p. 138) is further reported in *Rec. Past*, VI, 1907, pp. 35–39 (5 figs.), by R. F. GILDER, who describes his first excavations at Long's hill, and pp. 40–46 (5 figs.), by E. H. BARBOUR, who gives the results of his examination of Mr. Gilder's work and discusses the geological stratification. *Ibid.* pp. 76–78, E. E. BLACKMAN calls attention to certain earlier discoveries which point to the presence of man in the West in glacial or possibly pre-glacial times. *Ibid.* pp. 145–157, 163–181 (17 figs.), N. H. WINCHELL examines briefly all the scattered evidence for the presence of early man in America, and concludes that man existed in the Pleistocene period, and that the recurring periods of glacial action caused extensive migrations. As the close of the Wisconsin ice-epoch occurred about 7000 to 8000 years ago, the last movement northward may be comparatively recent.

**Mound Builders of the Mississippi Valley.**—In *Rec. Past*, VI, 1907, pp. 79–82 (4 figs.), R. HERRMANN continues his discussion of the Mound Builders of the Mississippi Valley (*A.J.A.* XI, p. 249). He considers battle mounds, Indian cremation, and tribal or national mounds, arguing that the effigy mounds were erected by tribes, whose names they represent, as memorials of some great event.

**The Antiquities of the Jemez Plateau, New Mexico.**—The Bureau of American Ethnology has begun the publication of a series of bulletins describing briefly the antiquities on the public domain of the United States. The first bulletin contains an account by E. L. HEWETT of the antiquities of the Jemez Plateau in New Mexico. The region was inhabited in prehistoric times by an agricultural people, who lived in excavated cliff-dwellings or in pueblos. Rock pictures are common in this region. The early inhabitants seem to have gradually abandoned the region about six or eight hundred years ago in consequence of climatic changes, though some of their descendants are doubtless living among the Pueblo Indians, who are partly of another race. The report describes in detail the ruins in three groups: those of the Pajarito plateau, of the Chama drainage, and of the Jemez valley. In all forty-nine sites are noted. (*Smithsonian Institution, Bureau of American Ethnology, Bulletin 32. Antiquities of the Jemez Plateau, New Mexico*, by EDGAR L. HEWETT. Washington, 1906, Government Printing Office. 55 pp.; 16 pls.; map. 8vo.)

**Mexican Myths.**—In *Z. Ethn.* XXXIX, 1907, pp. 1–41 (15 figs.), E. SELER examines the basis in natural phenomena of various Mexican myths. He argues that many of the divinities of the earth and harvest are really lunar, such as the *pulque* gods, Tlaçolteotl, the old goddess, Xipe Totec, the god of spring, and the goddess of love, Xochiguetzal. The ball-ground, which appears in connection with these gods, is a symbolical representation of the conflict between sun and moon, or between light and darkness. The lunar nature of Tezcatlipoca and Quetzalcouatl is discussed in connection with the legend of the early wanderings of the Aztecs, and the importance of the moon in early religions is emphasized.

Supplement to Volume XI, 1907

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# CONTENTS

## ARCHAEOLOGICAL INSTITUTE OF AMERICA:

Annual Report of the Council of the Institute for 1906-07 . . . . .	1
Council of the Institute, 1907-08 . . . . .	iii
Members of the Institute, 1907-08 :	
Foreign Honorary Members . . . . .	62
Members of the Affiliated Societies,—Boston, New York, Baltimore, Pennsylvania, Chicago, Detroit, Wisconsin, Cleveland, Connecti- cut, Washington, Iowa, Pittsburgh, Southwest, Colorado, Cincin- nati, St. Louis, Rochester, Utah, San Francisco, Kansas City, Northwest . . . . .	63
Regulations of the Institute, 1907-08 . . . . .	163
Rules of the Affiliated Societies, 1907-08 . . . . .	167
Financial Statement, 1906-07 . . . . .	198
Financial Statements of the Societies, 1906-07 . . . . .	200

## AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS:

Annual Reports for 1906-07 . . . . .	9
Managing Committee, 1907-08 . . . . .	vii
Colleges Coöperating in the Support of the School, 1907-08 . . . . .	viii
Faculty and Students, 1906-07 . . . . .	139
Faculty and Fellows, 1907-08 . . . . .	141
Fellows and Students, 1882-1908 . . . . .	142
Regulations, 1907 . . . . .	182
Financial Statement, 1906-07 . . . . .	206
Contributors to the School, 1906-07 . . . . .	212
Fellowships for 1908-09 . . . . .	217
Fellowship Examinations, 1908 . . . . .	221
Examination Papers for Fellowships, 1907 . . . . .	224
Circular of Information for Students . . . . .	246

## AMERICAN SCHOOL OF CLASSICAL STUDIES IN ROME:

Annual Reports for 1906-07 . . . . .	22
Managing Committee, 1907-08 . . . . .	x
Colleges Coöperating in the Support of the School, 1907-08 . . . . .	xiii
Faculty and Students, 1906-07 . . . . .	159
Faculty and Fellows, 1907-08 . . . . .	162
Regulations of the School, 1907 . . . . .	187
Financial Statement, 1906-07 . . . . .	208
Contributors to the School, 1906-07 . . . . .	214
Fellowships for 1908-09 . . . . .	217
Fellowship Examinations, 1908 . . . . .	230
Examination Papers for Fellowships, 1906 . . . . .	232
Circular of Information for Students . . . . .	247

## AMERICAN SCHOOL FOR ORIENTAL STUDY AND RESEARCH IN PALESTINE:

Annual Reports for 1906-07 . . . . .	38
Managing Committee and Executive Committee, 1907-08 . . . . .	xiv
Institutions Coöperating in the Support of the School . . . . .	xiv
Regulations, 1907 . . . . .	194
Financial Statement, 1906-07 . . . . .	210
Fellowships for 1908-09 . . . . .	250
Examination Papers for Fellowship, 1907 . . . . .	253

## COMMITTEE ON AMERICAN ARCHAEOLOGY:

Annual Report for 1906-07 . . . . .	50
Committee . . . . .	xvi

## FELLOWSHIP IN MEDIAEVAL AND RENAISSANCE ARCHAEOLOGY:

Annual Report for 1906-07 . . . . .	61
Committee . . . . .	xvi
Fellowship for 1908-09 . . . . .	240
Examination Papers for Fellowship, 1907 . . . . .	243

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## COMMITTEE ON MEDIAEVAL AND RENAISSANCE STUDIES

1907

- Professor ALLAN MARQUAND (CHAIRMAN), *Princeton University, Princeton, N.J.*  
 Professor ALICE V. V. BROWN (SECRETARY), *Wellesley College, Wellesley, Mass.*  
 Professor A. D. F. HAMLIN, *Columbia University, New York, N.Y.*  
 Professor LOUISE ROGERS JEWETT, *Mount Holyoke College, South Hadley, Mass.*  
 Professor WARREN P. LAIRD, *University of Pennsylvania, Philadelphia, Pa.*  
 Professor RICHARD AUSTIN RICE, *Williams College, Williamstown, Mass.*  
 Professor THOMAS DAY SEYMOUR (*ex officio*, as President of the Institute), *Yale University, New Haven, Conn.*  
 Professor JOHN C. VAN DYKE, *Rutgers College, New Brunswick, N.J.*  
 Mr. C. HOWARD WALKER, *Museum of Fine Arts, Boston, Mass.*  
 Professor HERBERT LANGFORD WARREN, *Harvard University, Cambridge, Mass.*  
 Professor ANDREW F. WEST (*ex officio*, as Chairman of the Managing Committee of the School in Rome), *Princeton University, Princeton, N.J.*  
 Professor JAMES R. WHEELER (*ex officio*, as Chairman of the Managing Committee of the School at Athens), *Columbia University, New York, N.Y.*

Archaeological  
Institute of  
America

TWENTY-EIGHTH ANNUAL REPORT OF THE  
COUNCIL OF THE ARCHAEOLOGICAL INSTI-  
TUTE OF AMERICA

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*To the Members of the Institute :*

On behalf of the Council I have the honor to submit the following report on the affairs of the Institute from September 1, 1906, to August 31, 1907.

The Council herewith submits the reports of the Chairmen of the Managing Committees of the Schools in Athens, Rome, and Palestine, and those of the Chairmen of the Committees on American Archaeology, and on Mediaeval and Renaissance Studies. A healthful development of the work of the Institute is manifest.

The legal incorporation of the Institute was achieved on January 2, 1907, in accordance with the following Act of Congress, which was approved by the President of the United States on May 26, 1906 :

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that Simeon E. Baldwin, Frederic C. Bartlett, William N. Bates, W. K. Bixby, Charles J. Bonaparte, Charles P. Bowditch, Henry F. Burton, H. W. Callahan, John Campbell, Mitchell Carroll, R. R. Converse, J. T. Edmundson, Howard P. Eells, John W. Foster, Harold N. Fowler, Basil L. Gildersleeve, John S. Gray, J. E. Harry, John B. Jackson, Francis W. Kelsey, John O. Koepfli, William A. Lamberton, John B. Larnier, Seth Low, Charles F. Lummis, G. F. Moore, Edward Delavan Perry, Henry Kirke Porter, John Dyneley Prince, Edward Robinson, J. G. Schurman, Thomas Day Seymour, F. W. Shipley, M. S. Slaughter, Charles F. Smith, Gerrit S. Sykes, Frank B. Tarbell, Andrew F. West, Benjamin Ide Wheeler, James R. Wheeler, John Williams White, John H. Wright, their associates and successors be, and they are hereby, created a*

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Archaeological Institute of America, Vol. XI (1907), Supplement.



body corporate and politic in the District of Columbia by the name, title, and style of the Archaeological Institute of America, and by that name shall have perpetual succession for the purpose of promoting archaeological studies by investigation and research in the United States and foreign countries, by sending out expeditions for special investigation, by aiding the efforts of independent explorers, by publication of archaeological papers, and reports of the results of the expeditions which the Institute may undertake or promote, and by any other means which may from time to time be desirable.

SEC. 2. That the government of said corporation shall be vested in a Council consisting of the following ex officio members: The president, the honorary presidents, the vice-presidents, the treasurer, and the secretary of the Institute, and the editor in chief and the business manager of its Journal, the presidents of affiliated societies, and the chairman of the managing committees of any American schools founded by the Archaeological Institute of America in foreign countries for classical or archaeological studies and research (including those now affiliated with the voluntary association known as the Archaeological Institute of America), and the chairman of the committee on American Archaeology, and of additional members annually chosen by the members of affiliated societies, as may be provided by the by-laws.

SEC. 3. That said corporation may make all by-laws, rules, and regulations not inconsistent with law that may be necessary or expedient to accomplish the purposes of its creation; and it may hold real estate and personal property in the United States and any foreign country for the necessary use and purposes of said organization to an amount not to exceed one million dollars. The principal office of said corporation shall be in Washington, in the District of Columbia, and its annual meetings may be held in such places as its by-laws may provide.

A meeting of the incorporators as named in the act was held at the George Washington University in accordance with a call dated October 9, 1906, signed by twelve of the incorporators. Professor Seymour was elected Chairman and Professor Carroll was made Secretary of the meeting. The Chairman presented (1) a certified copy of the Act of incorporation, (2) the call for the meeting, signed by twelve of the incorporators, and (3) the acknowledgment of each of the other (living) incorporators that he had received due notice of the meeting (Mr. John S. Gray had died). On motion of the Hon. John W. Foster it was unanimously resolved that the incorporators accept the Council of the voluntary association known as the Archaeological Institute of America, with its officers and its regulations, as the Council mentioned in the

above Act of Congress. The Council of the Institute at an earlier meeting had approved of the incorporation in the manner which was followed.

In recognition of its appreciation of his services in securing its incorporation, the Council unanimously elected Mr. John B. Larner of the Washington Society a Life Member of the Institute.

Provision for the requirement of the Act, that the Institute should have an office in Washington, has been made by the courtesy of the George Washington University, which invites the Institute to occupy a room in its buildings.

The Eighth General Meeting of the Institute, in connection with a meeting of the American Philological Association, was held in Washington, D.C., on Tuesday, January 2, 1907. Committee meetings having to do with the meeting of the Council continued through the entire week. The attendance was good. An unusually large number of members of the Council were present. On Thursday afternoon, the President of the Washington Society, the Hon. John W. Foster, and Mrs. Foster received the visiting members of the Institute. On Friday afternoon the members of the Institute and of the Philological Association were presented to the President of the United States, who addressed them, expressing his interest in archaeological and philological researches, and in the general work of the Institute.

The Council expressed its thanks to the Hon. John W. Foster, to President Needham of the George Washington University, to Professor Carroll, and to Professor Platner, Chairman of the Committee on Programme, for the thoughtful arrangements made for the comfort of the meetings.

Two additional Associate Secretaries of the Institute have been elected,—Professor H. R. Fairclough of the Leland Stanford University, and Professor F. W. Shipley of the Washington University.

No new Societies of the Institute have been formed during the year, but pains have been taken to strengthen some of the weaker Societies. In few other cities do the present conditions seem favorable for the organization of Societies which should prove a source of strength to the Institute.

The problem of special relations between the Institute and Affiliated Societies which have undertaken important work of their own and desire peculiar independence, has not been solved, but is on its way toward determination. The Southwest Society has formed extensive plans for a museum at Los Angeles, and while engaged in securing its own incorporation and the control of its property, has withdrawn temporarily from its filial relation to the Institute, but it has given \$600 to be used in explorations under the guidance and control of the Institute's Director of American Archaeology, and its Executive Committee gives assurance that the Society will return to full allegiance as soon as the legal formalities for the securing of its property have been completed.

The Council feels strongly the importance of putting the undertakings of the Institute on a more secure financial basis. As yet these rest chiefly on faith in the continued support of men and women of culture. This is a good foundation, no doubt, but the success of weighty enterprises would be imperilled if, in a commercial crisis, the income of the Institute and its Schools should be seriously reduced even for a single year. The Institute needs an endowment fund at least sufficient to provide for printing and for lectures, and if the Institute could afford to reduce its annual membership fee from ten dollars to five dollars, its usefulness and the number of its members might be greatly increased. Perhaps some of those who are interested in the work of the Institute may take pleasure in endowing lectureships, or fellowships, or some arrangements for printing or for explorations.

The Council would be greatly pleased also to aid actively in securing proper endowments for its affiliated Schools. The Schools at Athens and in Rome have each a fund of only about \$100,000. The School in Palestine has no endowment fund, and is now endeavoring to secure a sufficient sum of money to buy a building in Jerusalem as its permanent home. The Committee on American Archaeology also needs a fund at once, in order to enable it to take advantage of opportunities which may not be presented again. No one of the causes of the Institute has an income much beyond its absolute needs.

Even a slight loss of income in most cases would involve not only inconvenience but serious loss of efficiency.

By the authority of the Council, a Committee on Ways and Means has been formed, in which the Council hopes to have the advantage of the practical wisdom of the men of affairs who have shown their interest in the work of the Institute.

The Managing Committee of the School at Athens has lost by death two of its oldest and most honored members,—Professor Baird and Professor Harkness. Professor Baird had been a member of the Committee for twenty years. Professor Harkness was one of the Committee of five appointed by the Institute in May, 1881, to establish a School of Classical Studies at Athens, and his reputation for sound scholarship and wise caution was important in securing confidence in the undertaking at its inception.

The lists of former officers and students of the School at Athens, which are appended to these reports, furnish clear evidence of the influence and usefulness of the School. Already a large majority of the leading Greek scholars of the younger generation in America have been connected with the School at Athens. The number of students at the School was never larger than last year.

Professor Richard Norton has resigned the Directorship of the School in Rome, and has been succeeded by Professor Jesse B. Carter, formerly of Princeton University.

Professor Torrey of Yale University has succeeded Professor Prince of Columbia University as Chairman of the Managing Committee of the School in Palestine, and Professor Bacon of Yale University has succeeded Professor Torrey as Secretary of the Committee.

The Council took pleasure in voting \$1000 toward the purchase of a building for the School in Palestine, and would gladly have given more if its means had allowed. The report of this School shows that the number of students was larger last year than ever before.

Just at the time of writing this report, the President of the Institute receives with regret the resignation of the Chairman of the Committee on American Archaeology, Mr. Charles P.



Bowditch, after a service of more than eight years. Mr. Bowditch's sound judgment and his position and power, both as a scholar and as a practical man of affairs, have rendered him a particularly suitable and valuable Chairman of this Committee. Miss Alice C. Fletcher has been requested to act as Chairman of the Committee until its next meeting.

Professor Edward L. Hewett has been elected Director of American Archaeology and he is expected to hold to the Committee on American Archaeology a relation similar to that of the Directors of the Schools in Athens, Rome, and Palestine, to the Managing Committees of their Schools, though his duties at present are diverse. He has already rendered important service (1) in giving information to government officials with regard to the rules which are needed for the regulation of archaeological excavations in this country, (2) in addressing the western Societies on the local work which it is practicable and fitting for them to undertake, and (3) in leading expeditions with archaeological students, and conducting explorations in Utah, Colorado, and New Mexico.

The Colorado, Southwest, and Utah Societies have raised money, apart from the regular annual fees, for excavations and explorations under the direction or with the advice of Professor Hewett. The Colorado Society raised \$500 for this work, the Southwest Society gave \$600, and the President of the Colorado Society furnished \$1000. Professor Hewett's report will be found particularly interesting, as indicating the special activity of the western Societies in connection with the training of eastern students.

The Committee on American Archaeology, at the instance of Miss Fletcher, has adopted a broad and comprehensive plan for the work of the Institute in this field, which is expected to unify the efforts of the affiliated Societies. This plan was published on page 47 of the current volume of the Journal of the Institute.

Overtures have been made to the Council for the establishment of a School of American Archaeology in Santa Fé, New Mexico, with the possibility that the old Governor's Palace, one of the oldest and most interesting public buildings in the country, might be put under the care of the Institute, for

the use of such a School. This matter is under consideration by the Committee on American Archaeology, which has also received informal overtures from four other cities, showing that the importance of such a School is generally recognized.

For lectures before the Affiliated Societies in the course of the last year, the Institute is particularly indebted to the following scholars, who each addressed a considerable number of Societies: Professor Butler of Princeton, on Recent Discoveries in Syria; Professor Chase of Harvard, on Greek Terra Cotta Figurines; Professor Fairbanks of Michigan, on the Oracle of Apollo at Delphi; Professor Fairclough of Leland Stanford, on the Indebtedness of the Modern World to Rome; Professor Laing of Chicago, on the Art of Ancient Etruria; and Professor Prentice of Princeton, on Some Early Christian Communities. The Council is indebted also to Professor Bacon of Yale, Professor Hewett, its Director of American Archaeology, and Professor Weller of Iowa, for occasional lectures before the Societies.

For the year 1907-08, arrangements have been made already for lectures before nearly all the affiliated Societies by Mr. D. G. Hogarth, formerly Director of the British School at Athens, and one of the most distinguished of British archaeological explorers, and by Mr. George A. Horton, U. S. Consul-General at Athens. Lectures will also be given by Professor Wilson of Johns Hopkins University, Professor Fairclough of Leland Stanford University, and other American scholars.

Special thanks are due to Mr. James Loeb for his gift which made it possible to invite an English scholar of distinction to lecture before our Societies, as the guest of the Institute.

A full index to the first ten volumes of the Journal of the Institute (*American Journal of Archaeology, Second Series*) has been prepared, and its publication may be expected in the spring of 1908. Obviously this will add greatly to the value of the publication.

The Council at its meeting in Washington voted its hearty thanks to Professor Young of Columbia University for the important services which he had rendered to the Institute as its Secretary and as Business Manager of the Journal for nearly ten years.

The publication of Professor Frothingham's large and important work on the Arch of Trajan at Beneventum, with many illustrations, has been delayed by the author's long absence from the country, but arrangements have been made which encourage the hope that the work may soon appear. The Committee on its publication expects to secure from the publishers for the members of the Institute the right of subscription to the volume at a price reduced from the normal.

The income of the Institute for 1906-07 was \$14,593.07; its expenditures were \$17,247.14, — but of these \$3,295.50 were "extraordinary." The balance in the Treasurer's hands is \$10,000, about half of which is to be funded as the receipts from fees for Life Memberships.

On behalf of the COUNCIL,

THOMAS DAY SEYMOUR, *President*.

YALE UNIVERSITY,  
October 1, 1907.

American School  
of Classical Studies  
at Athens

TWENTY-SIXTH ANNUAL REPORT OF THE  
MANAGING COMMITTEE OF THE AMERICAN  
SCHOOL OF CLASSICAL STUDIES AT ATHENS

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*To the Council of the Archaeological Institute of America:*

GENTLEMEN, — I have the honor to submit to you the following report on the affairs of the American School of Classical Studies at Athens, from September 1, 1906, to September 1, 1907.

Toward the close of last year the Managing Committee suffered the loss of one of its oldest members in the death of Professor Henry M. Baird, of the New York University. Dr. Baird was elected to membership in 1886, and his name has thus appeared in the list of the Committee for twenty years. So long as his failing health allowed, he was very regular in his attendance upon the annual meetings, and the older members of the Committee can recall with pleasure his unassuming but forceful personality. In the history of American study in Greece, Dr. Baird occupies a noteworthy position. He was the first American scholar to study there, spending the year 1851-1852 partly in Athens at the University, and partly in travel. In 1856 he published his book on Modern Greece.

The Committee has a further loss to mourn in the death of Professor Albert Harkness, of Brown University, which took place on the twenty-seventh of last May. This well-known scholar had been a member of the Managing Committee from the beginning, and he was a member also of the original Committee of the Archaeological Institute, by which the arrangements for the founding of the School were made. The annual meeting in May, which took place during his last illness, is the only meeting which, when in this country, he failed to



attend. The Committee on that occasion sent him a word of special greeting which gave him much pleasure. The funding of the subscription of Brown University, which was in honor of Professor Harkness, has now become a worthy memorial to his zealous interest in the School.

The Managing Committee has elected two new members during the year, both of whom were formerly students at the School, Professor Paul Baur of Yale and Professor Arthur Fairbanks of the University of Michigan and now Director of the Museum of Fine Arts in Boston. It may be noted that at present thirteen members of the Committee have been students at Athens.

The Managing Committee at its meeting in May decided to continue the office of Secretary. This, at present, seems necessary, if the efficiency of the work at the School is to be maintained. It has become increasingly plain during the last few years, that the general business management of the School, the superintendence of excavations, the guidance of the study of the individual students, the giving of lectures, the direction or participation in such undertakings as the book on the Erechtheum, and the fulfilment of the necessary social duties, involve more work than the Director can do. In many ways, of course, the annually appointed Professor is of great help, but no one can at once take up the various lines of work with perfect efficiency, when he is not immediately familiar with all the conditions upon which the situation depends. Professor D'Ooge, when in Athens at the International Congress, thoroughly appreciated the Director's difficult situation, and he has strongly urged the necessity of providing permanently for the appointment of a Secretary. Realizing the condition of affairs and recognizing the very great value of the service which Mr. Caskey, the present Secretary, has rendered the School, the Managing Committee has reëlected him for another year. But the question of making the office of Secretary more permanent, the difficulty of which is really a financial one, must soon be faced.

With the autumn of the present year comes the twenty-fifth anniversary of the opening of the School, and a committee consisting of Professor G. H. Chase, the Secretary, the Treasurer,

Professor Wright, and the Chairman of the Managing Committee has been appointed to consider whether some more or less public recognition of this fact is desirable, and to make the necessary arrangements, if it shall seem best.

As has been rather generally known, it was proposed last year, by a friend of the School and of the late Director, Dr. Heermance, that a fund be raised in his memory, the income of the fund to be used primarily for the purchase of Architectural books for the School library. Professor Bassett has acted as Treasurer of this fund, and he has now paid in something over \$1000 to the Treasurer of the School. The names of the donors of this most fitting memorial are printed among the acknowledgments of the Treasurer.

Mr. Clarence M. Hyde of New York has once more sent the School his check for \$100, which was this year added to the Heermance Memorial Fund. Gifts of 1050 francs from Judge Francis C. Lowell, and of 100 francs from Dr. Charles Peabody, made to the Director, are likewise gratefully acknowledged.

In regard to the two publications on hand at present, the Bulletin on Corinth and the book on the Erechtheum, I have the following report to make: It was found in connection with the Bulletin that another map—a sketch map—of the ruins as a whole was necessary, if their very complicated nature was to be made plain. Mr. Hill, further, since he had not been at Corinth for several years, wished to see the excavations in their present state, and to verify some points in his discussion. It now seems likely that the manuscript can be sent to the printers about Christmas time. The Committee on the Erechtheum publication has had one meeting and has now before it two bids for the making of the plates. Owing, however, to new points in regard to matters of detail, which the restorations that have been resumed on the building are constantly bringing to light, it has not seemed wise to proceed further with this part of the work. Considerable progress has been made in the preparation of the manuscript, but much still remains to be done, and if thoroughness is to be secured, all the facts that the work of restoration reveals must be taken into account. Professor Wright has strongly advised that the book should not be hurried to completion.

To turn now to the course of events in Athens: The year at the School has been a successful one, as is attested both by official reports and by many private letters, and this in spite of a good deal of illness and the sad event of the death of Miss Eva Grey — one of the students. During the first part of the year, the Director, the Secretary, and Mr. Wood, the Fellow in Architecture, were all ill with malaria, contracted apparently on a journey to Phocis and Boeotia, and the Director and Mr. Wood did not readily throw off the malady. Notwithstanding this, however, they have accomplished a good deal of work. To Professor and Mrs. Wright the Committee owes very hearty thanks for many services of the greatest value to the School. The enrolment of students shows a number equalled only once before, sixteen, and there have been many Americans in Athens who have manifested a greater or less interest in the work of the School. The following institutions have been represented among the students: Brown University, Columbia, Cornell, Dartmouth, Drury College, Harvard, Johns Hopkins, Radcliffe, Tufts, the University of California, the University of Pennsylvania, the University of Washington, Vassar, Washington University (St. Louis), Whitman College, and Yale. Thus there appears to be a continuing growth in the influence of the School. It is a pleasure to note that three of the Trustees of the School visited Athens during the year, Mr. S. D. Warren, Judge Francis C. Lowell, and Professor William M. Sloane.

The large number of persons who now use the library, together with the gradual increase of the books, is forcing to the front the question of enlarging our school building. Dr. Heermance had already urged this step, and Mr. Hill is now pointing out its necessity. The Committee has therefore requested the Director to have plans made for such an enlargement, which may serve as the basis for the estimates of the cost of the undertaking.

Of the work of the students I will not speak in detail, because of the fuller account of this given by the Director. It has clearly been devoted and satisfactory.

One very gratifying event of the year deserves special mention; namely, the award to the Secretary, Mr. Caskey, of one half the prize offered by the University of Strassburg for

work on Greek architectural inscriptions. The Committee has congratulated Mr. Caskey and expressed to him its sense of the honor which his work has done the School.

The Committee on Fellowships announces the following appointments for the ensuing year: *Fellow of the Institute*, George W. Elderkin, A.B., Dartmouth, 1902, Ph.D., Johns Hopkins, 1906; *Fellow of the School*, Kendall K. Smith, A.B., Harvard, 1904, A. M., *ibid.*, 1906; *Fellow in Architecture*, Henry D. Wood, reappointed.

As to the annually appointed Professor for next year, I am sorry to report that Professor G. D. Lord of Dartmouth has found it impossible to go to Athens, as was expected. The Committee has, however, been fortunate in securing the services of Professor E. B. Clapp of the University of California.

Reviewing the whole situation at the School, the Managing Committee has good reason to feel content with its present general condition. The Director has brought his first year of service to a successful close, and has now the administration of affairs well in hand; the spirit of work on the part of the students was apparently never better. The anxiety which we feel, and the feeling is quite justified, is for the financial side of the problem. The income at present is only about enough to keep the School at its present stage of development; it does not allow for the normal growth that is the sign of healthy life, and opportunities for scientific work are constantly lost through lack of funds. Moreover, this lack becomes each year more pressing, both because of the rise in the value of the drachma, since owing to this the former advantage in exchange is lost, and because of the marked increase in the general expense of living in Athens. Our inadequate income is thus the dark feature in an outlook otherwise bright.

For the MANAGING COMMITTEE,

J. R. WHEELER, *Chairman*.

BURLINGTON, VT.,  
September, 1907.



## REPORT OF THE DIRECTOR

1906-1907

*To the Managing Committee of the American School of Classical Studies at Athens :*

GENTLEMEN, — I beg to submit the following report upon the affairs of the School for the year 1906-1907.

The opening meeting was held on October 1, as usual, when Professor Wright and I spoke briefly of plans for the year, and of the opportunities and risks of residence in Greece. The next few weeks, until the regular exercises of the winter began, were given to the general study of the monuments of Athens, to two extended trips into other parts of the country, and to reading in preparation for and in review of these trips.

The first of the excursions, taking twelve days, was to the Argolid, Eastern Arcadia, Laconia, Messenia, and Corinth, in the order named. The second was to Phocis and Boeotia.

Following the suggestion of this year's experience, I shall endeavor hereafter to plan the trips so that much more leisurely and thorough examination of the sites visited may be possible, with smaller tax upon physical endurance. The increased time thus given to the long excursions will, I think, result in a more than proportionate increase in their value.

The regular weekly exercises of the year began on November 23, with the first of Professor Wright's lectures on Epigraphy, and continued until the third week of March. Professor Wright thus describes his course : "For the most part the lectures were devoted to a topographico-epigraphical study of the lesser monuments which were anciently placed along the Processional Way, or elsewhere on the Acropolis, especial emphasis being laid upon the epigraphical evidence for them. These lectures were preceded by six others partly of an introductory nature and partly upon the Pre-Euclidean inscriptions of the Acropolis. Three lectures in the Epigraphical Museum were upon various typical or celebrated inscriptions.

About one hundred inscriptions were carefully studied in every detail and many others were cursorily read; in the choice of the inscriptions for more exhaustive treatment throughout the course, reference was primarily had to the significance of the inscriptions for political and literary history and for the history of art."

Having completed in its first form the dictionary of architectural terms upon which he had been engaged through the summer and fall, Mr. Caskey lectured during December and January upon Greek Architecture, treating materials and processes in detail, discussing the origin of the Doric order, and the inscriptions relating to the construction of the Erechtheum and of Philon's Arsenal. The course closed with two exercises in reconstruction of buildings from scattered remains.

I followed Mr. Caskey with a series of talks upon selected sculptures in the National Museum and on the Acropolis; the works chosen for discussion were the "Apollo of the Omphalos," the Marsyas Vase, the great Eleusinian relief, copies of the Athena Parthenos of Phidias, the Diadumenus from Delos, reliefs from Rhamnus, the Argive Heraeum, and Epidauros, the balustrade from the precinct of Athena Nike, and the frieze of the Erechtheum. Three papers — on Phidias and Polyclitus — were read by members of the class in connection with this course.

As regularly in the past, nearly all the members of the School have listened to Professor Dörpfeld's lectures on the Topography and Monuments of Athens, and a number have attended the courses given by Professor Heberdey on Archaic Sculpture in the Acropolis Museum, by Dr. Karo on Smaller Antiquities in the National Museum, by Professor Brückner on Marriage and Funeral Customs as illustrated by vases and sepulchral monuments, by Dr. von Premerstein on Epigraphy, and by Mr. Svoronos on Numismatics. The School's debt to distinguished foreign archaeologists is thus again very great. All relations, both official and personal, with the other Archaeological Schools and with the representatives of the Greek government have continued to be most cordial. In particular, the friendly intimacy with our neighbors of the British School, which has come to be traditional, has been maintained. The club, com-

posed of all the members of the two Schools, which was organized in 1904 for the discussion of classical topics, has had a third successful year. Sixteen regular meetings were held on Saturday evenings, in the Common Room of the British Hostel and in the Library of the American School, alternately.

The membership of the School this year, eleven men and five women, has equalled the largest previous enrolment—that of 1900–1901. Twelve members, ten Regular and two Associate, registered at the beginning of the year; four Associate members arrived about three months later.

On March 14, Miss Eva Woodward Grey, one of the regular members, died after a very brief illness. She was a young woman of rare fineness of character, conscientious, patient, quietly persevering. Her coming to Greece had been the fulfilment of a long-cherished hope, and she was one of the most earnest and eagerly interested members of the School.

The work of other members of the School may be briefly summarized as follows:

Mr. Wood, the Fellow in Architecture, has been making a study of the western wings of the Propylaea and has found abundant evidence for the complete restoration of the roofs of both. He turns now to the main building. The points in which Bohn's publication of the building needs to be supplemented or corrected are so many that the advisability of making a new publication—to be uniform with the work on the Erechtheum—may well be considered by your Committee. At least an extensive appendix to Bohn's work is greatly needed.

Dr. Olmstead, the Fellow of the Archaeological Institute, has, by exception, been excused from strict compliance with the requirements of regular membership, in order that his time might be devoted chiefly to preparation for the Cornell expedition into Western Asia, of which he had been given the leadership. He left Athens for Constantinople April 12.

Mr. Martin, Fellow of the School, the only student who was here last year, has continued his study of the psychology of the production of Greek sculpture. The paper he has in preparation he entitles "*Quid sculpturae profuit ars gymnica apud Graecos antiquos.*"

Dr. Elderkin and Mr. Smith have given much time to preparation for examination as candidates for the fellowships of 1907-1908. The latter has also been collecting material for a study of the status of metics in Athens. Both, with Mr. Martin, will assist throughout this season's campaign of excavation in Corinth.

Dr. Harris's chief interest has been in topographical and historical questions—especially for Homeric and earlier times. Mr. White's interests have been similar, with the emphasis rather on the classical period. The former is making for the required school paper a study of the early and primitive history of Corinth; the latter is studying Corinth under the tyrants.

So far as they have specialized at all, Miss Bennett has given attention to archaic sculpture, writing a paper upon "The functions of conventionalism and realism in archaic Greek sculpture," and Mr. Rowe has kept to the study of the history of art, Byzantine as well as classical, and of whatever he could find bearing upon it.

An open meeting was held in the Library January 25. The papers presented were :

"The original of Plato's Cave,"—Professor WRIGHT.

"The Second Slab of the Hecatompedon Inscription,"—The DIRECTOR.

The substance of both papers had been heard in America; they seemed, nevertheless, not unsuitable—after revision and modification—for reading here.

Invitations were issued for a second public session, at which the following papers were to have been read :

"The 'Metopon' in the Erechtheum,"—Mr. CASKEY.

"The projected North-east Hall of the Propylaea,"—The DIRECTOR.

"The roofing of the western wings of the Propylaea,"—Mr. WOOD.

Miss Grey's death occurred the day before that set for the meeting, the invitations for which were of course cancelled. Two at least of the three papers will probably be presented early in the coming year.

The buildings and grounds have needed comparatively little outlay during the present year, and are in good general condition, although if they are to be kept so a considerable sum must



be spent upon them next year. I found the accounts and business matters in perfect order. The School certainly owes Professor Bates no small debt for his careful administration of affairs during a year that must have been in many ways difficult.

The construction of the tennis court, authorized by you and by the Committee in charge of the British School, has been built partly on the land of each School. One half of the cost proved to be about fifty drachmas greater than the amount appropriated, because of the expense of building a rather high terrace wall at the lower side of the court. The court seems to be a good one and likely to remain so.

The need of an extension to the Library, to which reference has been made in each of the last three annual reports, becomes every year more pressing. The limit of convenient shelving for books in the present room has already been passed; the absolute limit will be reached, with normal growth of the collection of books, within two years. If the Library were somewhat enlarged it would serve rather better than now as an audience room for the public sessions of the School. Its capacity has often been taxed, though our custom is to issue many fewer invitations than the older Schools in Athens do, and fewer than it would be well to issue. As a reading room also the Library might be considerably enlarged to advantage, a fact which in years like the present, when the membership of the School is large, is at times very evident. Not more than twelve readers can now be properly accommodated at once.

An addition at the east end of the building such as that advocated by Dr. Heermance in his reports of 1904 and 1905 would give the needed extension to the Library, and on the ground floor space for a very desirable drafting room, and for a common room, which is one of our most serious needs. At present the Library, being the only place in which all the members of the School can meet, has to combine the mutually exclusive functions of reading room, which should be quiet, and of a common room, in which conversation and discussion are to be expected. By the compromise now in effect, the former purpose is served imperfectly, the second very badly. We should get in the addition also a second entrance to the build-

ing and a cloak room, which would be a considerable gain to the appearance of the main hall, now often much encumbered with coats and hats.

I have presented these needs at some length in the hope that your Committee might consider immediately the means by which they should be met. If you decide that this will best be accomplished by constructing an addition to the building, I recommend that you cause the architectural problem to be studied thoroughly, and that detailed and final plans be adopted. These would serve as the basis for a reasonably accurate estimate of the cost.

So far as living quarters are concerned the greatest need — perhaps rather the only one worthy of mention — is that of bathrooms. There is none for the students; and that in the Director's part of the house is most inconveniently placed, so that it can be reached only through the semi-public upper hall. It might much better be made the office and work-room of the Librarian.

The steady rise in the value in exchange of Greek currency with no corresponding fall in prices — indeed the average has risen perceptibly — has brought us to the point where the sum annually appropriated by your Committee, together with the income from tuition fees and room rents here, can no longer meet ordinary expenses. I therefore recommend that the appropriation be increased to \$1250, if possible.

Let me now add a few words about the condition of affairs at Corinth :

During 1906 — the year of interruption of our work at Corinth — Mr. Skias, the Ephor of Antiquities, who has been particularly interested in this site, made trial excavations to the north and east of Old Corinth, the chief result of which was the determination of the position of two roads leading toward the sea, one of which is the continuation (down in the plain) of the "Straight Road to Lechaëum" partly uncovered by us in 1896 to 1901.

On August 28, 1906, an extraordinary downpour of rain flooded the greater part of our excavations to a depth of from four to seven feet. When, after a month or more, the waters had been drawn off by evaporation and very slow drainage,

they left a thick deposit of sediment over all except the highest section of the excavated area. This has been removed, by the Greek government, from Pirene (so far as possible), from the small Greek Temple north of it, and from the pavement of the Lechaeum Road. The government has, at the same time, removed a mass of earth which was threatening to destroy the façade of Pirene, and has built a strong wall above it which will well protect it for the future. The government has also strengthened the columns and architrave of the old Temple, has removed the unfinished ruined schoolhouse that had covered a corner of the Temple for the greater part of a century, and has built an addition to the local Museum which has more than doubled its size.

The Greek operations at Pirene opened a large passage underneath the northern apse, revealed a second passage underneath the first, and brought to light sections of a line of moulding along the façade a little below the general floor level, which may perhaps belong to a very early façade of the fountain. This should be thoroughly investigated. Before that can be done, however, and before a very desirable excavation farther north can be made, we must provide for carrying off the surplus water which now remains stagnant in the chambers of Pirene, in the *ὑπαιθρος κρήνη*, and in trenches and ancient drains close by. This has been, and in the present rainy year is more than ever, a menace to the health of the excavators and of the inhabitants. Such measures as we can devise for the temporary correction of bad conditions are being taken, but a radical cure ought to be provided for. We are now in the midst of the yearly excavations, and the report of these will be published later in the *JOURNAL OF ARCHAEOLOGY*.

The success which we have recently had in locating the Odeum brings us for the first time since 1899 directly into touch with Pausanias's description of Corinth. Having now four of the monuments placed by him in the region of the road to Sicyon, we may confidently expect by systematic search to find some, at any rate, of the others. The Sanctuary of Athena Chalinitis in particular is to be looked for within very narrow limits. This year's work has incidentally greatly improved the general appearance of the excavations — a matter not alto-

gether unimportant in view of the number of visitors who now come each year to see them — but it is becoming increasingly plain that some limits must be set to the extent of our work. The whole great city cannot be uncovered with any means that we are likely to have at our disposal, but even if this cannot be done, the excavations, if they are scientifically and thoroughly carried out within definite limits, cannot fail to be a permanent credit to the School, for they will constitute a real contribution to our knowledge of one of the great cities of Greece.

The following facts in regard to the Library are furnished by the Secretary:

The increase in the number of books this year up to date is 96, and the accession book has now reached the number 4678. This does not include the largest single purchase of the year, as yet uncatalogued — a complete set of the *Notizie degli Scavi* from 1876 to 1906. The Library has received by gift 12 books and 11 pamphlets.

I cannot conclude this first report without a reference to the calamity that has made this the beginning of an administration, instead of the fourth year of the directorship of a man who was preëminently fitted by nature and training for the duties of this post and would have brought besides to the present year's work three years of rich experience. I find everywhere evidence of Dr. Heermance's activity — everywhere making for efficiency and order in the administration, and for accuracy and completeness in the scientific work of the School.

B. H. HILL, *Director*.

ATHENS, April 17, 1907.



American School  
of Classical Studies  
in Rome

TWELFTH ANNUAL REPORT OF THE MANAGING COMMITTEE OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES IN ROME

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*To the Council of the Archaeological Institute of America:*

GENTLEMEN,—I have the honor to submit the following report for the school year 1906-07.

The Faculty of the School consisted of Professor Richard Norton, the Director, with Professors J. B. Carter and H. L. Wilson, and Mr. H. F. DeCou. Pursuant to authorization granted him by the Executive Committee in the summer of 1906, the Director was absent on leave for a part of the school year,—about three months in the winter. During this time Professor Carter served as Acting Director. On January 5, 1907, the request of Professor Richard Norton to retire from the Directorship of the School at the close of his seventh year of service was presented to the Managing Committee at their annual session in Washington. It was voted "That the resignation of Professor Richard Norton as Director of the School be accepted, to take effect at the end of the present school year, and that a suitable minute be framed, expressing the appreciation of the Managing Committee of the highly important service he has rendered the School, and their regret at losing him."

It is no slight loss the School has sustained in his retirement. His term of service has been longer and more influential than that of any other member of the Faculty. He has quickened the life of the School on every side. His lectures, expositions, and other instruction have awakened intellectual interest in his students and colleagues, and his cordial ways have won

their affection. He has had an important share in the proposal and execution of measures looking to the betterment of our standards for student membership, fellowships, and professorships. It is largely due to him that the library has grown from a scanty to a substantial collection. To him, more than to any one else, is due the credit of securing our existing endowment. As a teacher, an explorer, an organizer, and an administrator he has given seven years of devoted service in his Directorship, and has seen the School advance under his guidance from the stage of preliminary trial to that of assured success. His work will abide in the School.

At the same session at which the resignation of Professor Norton was accepted the Managing Committee elected Professor J. B. Carter as Director of the School for the three years beginning September 1, 1907. Professor Carter has accepted the Directorship and entered on his duties. The chair of Latin in the School this year is held by Professor John C. Rolfe of the University of Pennsylvania, and Mr. H. F. DeCou has been advanced to the position of Associate Professor. The School was opened at the beginning of October with this Faculty and about the usual number of students. I regret to say, however, that Professor DeCou has been temporarily laid aside by ill health. He hopes to be able to return to his duties soon.

The two Research Fellowships maintained in the School by the liberality of the Carnegie Institution at Washington were held by Dr. Esther B. Van Deman and Mr. Austin Morris Harmon. Dr. Van Deman continued and enlarged her capable study on *The Imperial Atrium Vestae*, adding a discussion on the remains of the republican *Atrium Vestae* and the *Domus Publica*. This study was followed by an investigation of Roman brickwork, in order to determine the various periods into which such work is to be divided, to give a general description of the main features which distinguish each period, and to classify chronologically the more important brick structures in and near Rome. Dr. Van Deman has also completed two epigraphical papers, one of which is soon to be published, and has made a collection of material for a discussion of the Vestal statues.

Mr. Harmon's principal undertaking was the study of the Caeretan red-ware, most of the extant examples of which come from the early excavations at Cervetri. Mr. Harmon's report on this ware is exceptionally interesting. Before his inquiries there were accessible in printed description only about sixty of these vases, bearing forty-seven different stamps. Many of the descriptions were defective or faulty, and few of the illustrations were good. Mr. Harmon has gathered and read all the literature bearing directly on the subject and has made himself acquainted either by description or personal examination with two hundred and forty-four vases exclusive of those which bear no decoration. Interest centres of course in the stamped friezes. He is able not only to give accurate descriptions of all the stamps hitherto known, but to increase the number of known different stamps to eighty-three. He has rich material for a valuable publication. His manuscript can hardly be ready before next May.

Mr. Harmon has also prepared a catalogue of the objects in the Museum of the School. The catalogue reaches more than five hundred numbers, and will be a decided help in making the specimens in the Museum available for purposes of instruction. Mr. Harmon has also nearly finished a paper on an interesting group of black-figured cylices, and has gathered material for a paper on the Panathenaic amphorae. He has also kept up his philological work, publishing a short paper in the *Rheinisches Museum* and preparing an essay on the *clausulae* employed by Ammianus Marcellinus.

It is a matter of special congratulation that the two Carnegie Research Fellowships in Rome, in this their second year as well as in their first year, have been so quickly productive of satisfactory results.

The appointments to Fellowships for the year 1907-08 are as follows:

1. Carnegie Fellow in Roman Archaeology, Miss Esther B. Van Deman.
2. Carnegie Fellow in Roman Literature, Mr. E. A. Loew, Cornell University.
3. Fellow of the Archaeological Institute, Mr. H. B. Van Hoesen, Princeton University.

4. Fellow in Christian Archaeology, Mr. Clark D. Lambertson, Princeton University.

Beside these four regular Fellows, Mr. Thomas J. Preston of Princeton University, Fellow of the Institute in Mediaeval and Renaissance Archaeology, expects to pursue his studies at the School.

Pending a general inquiry into the entrance requirements for students, the Executive Committee in April adopted temporary requirements for the year 1907-08. Under this plan the students of the School (other than Fellows) are divided into two classes: regular students and associate students. As these requirements mark an important advance in our standards of admission, I report them here:

#### I. FOR REGULAR STUDENTS

1. The possession of a bachelor's degree in liberal studies from an approved American university or college—or of an equivalent degree from a foreign institution of learning.

2. The ability to read ordinary prose Latin at sight, and to use German and French as instruments of research. (The student is strongly recommended to acquire an elementary knowledge of Italian in advance.)

3. A general knowledge of any three of the following seven subjects or a special knowledge of one.

A. The history of Italy (including a knowledge of sources) either from the beginning down to the coronation of Charlemagne, or from the coronation of Charlemagne to the present.

B. The History of Roman Literature.

C. The Topography of Ancient Rome and Latium.

D. Latin Epigraphy.

E. Latin Palaeography.

F. Classical Archaeology (especially the history of sculpture).

G. The Fine Arts of the Renaissance.

4. The willingness to engage in some particular work (not necessarily for publication) under the guidance of the Director or of some one appointed by him.

It shall be in the power of the Director, at his discretion, to test the knowledge of the candidate by requiring him to



pass an examination in his chosen subjects. No one shall be admitted on the basis of a special knowledge of one subject unless he has already published some worthy contribution to knowledge in this field.

## II. FOR ASSOCIATE STUDENTS

The requirements for admission as an associate are the same as those for regular students, except that Section 4 is omitted altogether, and Section 3 is amended to read "A general knowledge of *One* of the following subjects," etc.

Associates shall be allowed only such privileges as in the judgment of the Director shall not cause interference with the work of the regular students.

As Professor Rolfe, Chairman of the Committee on Publications, is unable to continue his services because of his absence in Rome for the year, Professor J. C. Egbert of Columbia University has consented to take his place. In the meantime the second volume of the Papers of the School is well under way and has been left for completion by Professor Rolfe in the special charge of Professor S. B. Platner of the Committee. It is expected that this volume, which we are enabled to publish through the liberality of the Carnegie Institution at Washington, will appear some time during this winter.

The endowment of the School at this writing does not differ materially in amount from last year. It consists of interest-bearing securities having a par value of \$94,000 and yielding an annual income of \$4180, — a shade under four and one-half per cent. A library fund has been started with two gifts secured by Professor Norton, one of £200 from Mr. Richard Mortimer and one of 5000 francs from Mr. J. L. Breese. The total of these amounts in currency is \$1920.96. This is in addition to the regular endowment fund of \$94,000.

The School greatly needs prompt help for current expenses, — at least \$2000 annually. Our budget is cut very close. On its present basis the School cannot do any more than it is now doing. It is barely able to make the most necessary provision for its existing Faculty, its Fellowships, its Library, and its household expenses. Our total budget for the year is only a

trifle over \$10,000. A matter of a few hundred dollars decrease means to us a certain deficit. The stream of annual subscriptions from the alumni of various colleges is diminishing. This is partly because some of these subscriptions have been capitalized in the form of endowment, and partly because men become tired of annual subscriptions which begin to look perennial. Yet we pay our way. The School has passed from the stage of experiment to that of success. But it is success on too narrow a basis. We need a permanent home; not living in a hired house. We need sufficient endowment to guarantee the things of inevitable and necessary expense. We need enough means to create a permanent Faculty and a body of Fellows. We need more money for our housekeeping, our library, our museum, and for publication. I do not see how these results can possibly be brought about unless the School is given a permanent home of its own and an addition of from \$10,000 to \$15,000 a year to its present income. The School is sound. It is able, just able, to live as it is. But it is not able to grow. Are there no men and women among its friends who will place the School in Rome, and the School at Athens too, in a position worthy of the only two institutions of higher scientific teaching supported by American liberality on the continent of Europe?

For the MANAGING COMMITTEE,

ANDREW F. WEST, *Chairman*.

PRINCETON, N.J.,  
October 22, 1907.

## REPORT OF THE DIRECTOR

1906-1907

*To the Managing Committee of the American School of Classical Studies in Rome:*

GENTLEMEN: — The very liberal leave of absence you granted me this past winter enabled me to be away from Rome from the middle of December to the middle of March. My absence was of advantage at least in giving Professor Carter the opportunity of getting used to the management of the School before I actually left Rome for good and he took up the work as Director. It is a good case to show the advantage, when making a change of Directors, of having the new Director in a position of authority at the School before he assumes full charge.

Before leaving Rome I gave several lectures on the topography and ruins of the Forum. These were the only lectures I gave during the year; though after my return and during the spring, when Professor Carter had left, there was much for me to do in helping some of the students of the Renaissance and Classical Departments in their special work.

The various courses given this year were in general the same as in previous years, the main difference being that Professor Carter gave more lectures and I gave fewer than usual. Professor Wilson and Professor De Cou also had rather more to do than if I had been there. Professor Wilson will himself report on his work, but I desire to call attention to the unusual interest he aroused among the students and the very interesting results he accomplished. Comm. Boni, as always, showed great kindness and interest in the School. He not only lectured to the students in the Forum and at his excavations at the base of Trajan's Column, but helped them again and again when they were pursuing their own private researches. Furthermore, at the time of Carducci's death he spoke at the School about the poet and his works. Such a lecture is a good example of the opportunities that come to our students to cultivate their taste

on lines closely connected with their regular work, but yet apt to be neglected and forgotten owing to the more obvious claims of their daily tasks.

Another constant friend of the School, Comm. Rivoira, lectured to the students on some of the methods of building used in Rome and the neighborhood during the later empire, and showed in the Baths of Diocletian some of his very important discoveries regarding buttresses and domes which throw an entirely new light on the origins of Byzantine architecture.

In the Renaissance Department a course of lectures on the art of the fifteenth century was given by Comm. Venturi. The great interest that is taken in Venturi's work by the classical students, as well as by those whose specialty it is, makes clear the wisdom of starting this department.

The material plant of the School has grown in a very gratifying manner. The library has been increased by the customary annual additions. But besides these a great increase came from an outside source. In the early part of the year Comm. Fiorilli, lately Superintendent of the Department of Fine Arts in the Ministry of Public Instruction, offered us his library. On studying the catalogue it became apparent that, while it would not be worth our while to buy the whole collection, there were several hundred items that are not only out of print and difficult to secure, but that we ought to have. This was explained to Comm. Fiorilli, who did everything to meet our views and expressed great satisfaction that so large a part of his library should find its final resting-place on our shelves. We finally secured rather over a thousand numbers.

In addition to securing these books, the nucleus of a library fund has been formed through the generosity of Mr. Richard Mortimer and Mr. J. L. Breese of New York, who gave us \$2000, the income of which is to be used for the needs of the library.

The School museum has also grown considerably during the year, the chief addition being a large number of vases and some other antiquities from XII Dynasty tombs excavated at Assiut by D. G. Hogarth, Esq., and myself during my absence from the School. An accurate and complete catalogue was made during the year by Mr. Harmon. This work led him to the discovery



of various facts in regard to Italian and Etruscan vases, which he will publish. This catalogue and the one of the library ought to be printed and distributed, as they would be of use both to students and to friends of the School who might wish to add to our collections. The printing of these catalogues could be done cheaply in Rome.

The printing and issuing of all articles prepared by the Faculty or students of the School ought, I am convinced, to be done in Rome, and all responsibility for this work should rest on the Faculty. I am sure that the Committee in America does not consider the Faculty incapable of preparing the papers properly, for the Faculty is chosen from the same sources as the Committee; and those who are fit to edit the papers in America will scarcely be any less fit when they reach Rome and feel a personal responsibility for the publication.

Among many reasons for transferring the cares of publication to the Faculty in Rome, one of the most cogent is that the present vexatious and needless delay in bringing out the results of the work at the School would be avoided. Mention need only be made of the years that have passed since Mr. Armour took a party from the School along the coasts of Asia Minor and to Cyrene; but as yet the very interesting results of that trip are unpublished. This delay is due, in some measure, to the cost of printing in America. It is not worth while to let this stand in our way. I herewith submit an estimate made by Loescher & Co., of Rome, for the printing of our work.

A journal of the type of the *Römische Mitteilungen*, to be issued quarterly, in October, January, April, and July, to contain: 1. School papers. 2. Archaeological news. 3. News of the School. The January (or October) number would contain, also, the Reports of the preceding year.

Five hundred copies to be printed of each number, except that of January (or October), of which there might be one thousand.

The cost will be:

Printing 500 copies, about . . . . .	400 francs
Insets, small woodcuts, etc. . . . .	100 francs
6 plates at 100 francs each . . . . .	600 francs
Binding in brochure form . . . . .	50 francs
	<hr/> 1150 francs

Or let us say, 1250 francs (\$250) a quarter, or \$1000 a year ; only \$200 more than we already pay to the AMERICAN JOURNAL OF ARCHAEOLOGY.

Among the advantages of this plan would be that the papers of the School would be printed without delay, while the archaeological news would appear at least one month earlier than anything published in America.

It will be noticed that in this scheme no provision is made for the free distribution of copies to all members of the Institute. I think it is time this unnecessary freedom of gratuitous distribution should be stopped. Free copies should be sent to a comparatively small number of the officers and students of the Institute and Schools, while other persons who desire copies would have to pay as for any other magazine, or at least pay the cost price of the numbers sent them. Another strong argument in favor of this plan is that a large number of copies could be exchanged for other periodicals, and so save the School library from \$200 to \$400 a year.

The growth in the library and the museum, together with the constant tendency for the audience at the lectures to increase, has made necessary certain changes in the School building, and owing to my giving up the Directorship this year, it was a favorable time to carry them out. As Professor Carter was the person most affected by this work, I left the management of it to him, doing nothing more myself than oversee the architects after he had left Rome, and leaving the School in time for all the work to be completed some weeks before Professor Carter's return. The principal change is the transference of all the household arrangements of the Director to the upper floors, and turning the two rooms used heretofore as dining room and parlor into lecture and reading rooms.

The expense of these changes was not to be large, but they will necessitate more service for the School. We cannot escape the fact that the cost of maintaining the School is steadily increasing, as was to be expected if it grew naturally and well. Never, since I have been there, have the appropriations sufficed to pay the cost. The deficit has been made good by myself, and I mention it now for the first time in order that no future Director need unexpectedly find himself in my position.

That more money could be raised for our needs is made clear by the numerous gifts that come to us every year. These, however, are by no means enough, nor would the saving made in publishing the papers in the manner above suggested afford more than a slight temporary relief. What is lacking, and it is a lack the reason for which has often been asked me by outsiders, is a far more determined effort than has ever been made before to increase the permanent fund. Our Alumni, too, might give great assistance in this work by undertaking to try to raise annually a few hundred dollars each for the fund.

I have suggested before in these reports that the funds could be increased by requiring the payment of a small fee (say \$25) by all students. The present method of giving some of them free instruction serves to give them wrong ideas in regard to their own value and that of the services that are rendered them. It also makes an unsound differentiation of the students. In all the years I have been connected with the School I have not known of any student who would have been prevented from coming to the School by the payment of \$25, and I know several whose characters would have been benefited had this been required of them. I have noticed that in many cases the inexperienced student, who finds the resources of the School given to him, acquires a lax attitude toward borrowing, and seems to think that since so much is given him there is no reason why he should not ask for and expect still more.

Closely connected with this question is that of reorganizing the present system of enrolling students. So many come every year, and their preparation, capacities, and desires are so various, that a new classification of them is much needed. As a basis for discussion I suggest that three categories of students be established. 1. Regulars, — that is, Fellows, or those who have passed entrance examinations, and that only these be entitled to the full privileges of taking whatever courses they like and of being provided with *permessi* for the Museums. In Rome examinations for entrance to be held whenever the Faculty sees fit. 2. Specials; that is, those who may, for any reason, have not passed entrance examinations but given evidence that they

will pursue some regular course of work for at least one school year. These cannot take any course without the instructor's permission, and no application for *permessi* shall be made for them. They may, if they see fit, pass examinations and become regular students. 3. Readers; that is, those who desire to use the library or have permission from any instructor to attend his lectures. This class will consist principally of travellers who are in Rome for a limited time, and no application for *permessi* shall be made for them unless they are scholars of established repute. They should be required to pay \$10 for their privileges.

Whether this plan be adopted in its entirety or not, one part of it has been forced upon us by the Italian government, which will no longer grant *permessi* with its former liberality. Henceforth, no matter what name we give them, only such students as would under the proposed classification be considered as Regulars can obtain *permessi*. Thus by powers over which we have no control a distinction is made among our students. Is it not time then for us to recognize this officially and reorganize this detail of the School in accordance with the actual conditions and possibilities? Delay on our part will not cause the Italian government to alter its programme, and if we do not alter ours, many students will go to Rome with expectations which we cannot encourage with the hope of fulfilment.

I am now giving up the office of Director, but cannot imagine any circumstances which would cause me to give up for long my great interest in the School. I have had a longer connection with the working department of it than any other one person and desire to put on record a few thoughts concerning it. I first joined the staff in the delightful position of assistant to Professor C. L. Smith and the following year to Professor Tracy Peck. Those were my two pleasantest years in Rome. I cannot imagine a more attractive position for a classical student than was mine under such learned and eager superiors. Fortunately as I was in the Directors under whom I served, I was no less so in the assistants who in later years have helped me. A Director could not have had a more genial, sympathetic, and understanding set of men to help him. Three in especial I desire



to mention, not that they did more for me than the others, for in this all showed equal friendliness while in Rome, but because I have had fuller opportunities than any one else of knowing that Professors Kelsey, Carter, and De Cou have done very exceptional work for the School.

The success of our School is so largely due to the united efforts of many men that it is in no spirit of personal pride that I draw attention to its great development and the work it has accomplished. No longer a hand-to-mouth concern of indefinite aims and dependent on irregular support, it has now a permanent fund of about \$100,000 and a clearly defined position which it is able to maintain in the training of students in the classics and the fine arts. Its chief needs are still larger funds, a building of its own, and a permanent faculty. The funds are certain to grow, though far more slowly than we could wish. To obtain a building is becoming constantly more difficult, owing to the rapidly rising price of real estate in Rome. The idea of a permanent faculty is now generally understood and believed in; but to the faculty ought to be added as many annual professors as possible. There is work enough for them, and their advice would be of great assistance to the permanent staff, who should differ from their annual confrères only in being alone responsible for the organization of the work.

My successor, Professor Carter, is in general sympathy with these ideas, so that the supporters of the School need fear no sudden changes of policy during his incumbency. By the phrase "supporters of the School" I do not mean merely those who form the Committees that govern it, but also those, and in a way they are the more important group, who have given us our funds. We are bound in honor to conduct the School according to the general scheme for which they gave their money and to make no sudden and radical changes in the present policy. Changes consequent on natural growth and development will of course always be in order, but any others would be a departure from our just obligations.

I lay down the work of Director with absolute confidence in the future of the School. To Professor Carter and Professor De Cou, with whom I have been happily associated for so long, I wish to express my deep gratitude for their inspiring friend-

ship and their unstinted devotion to their work. Of every student who comes to the School while they are there it is certain that it will be said, "Bonus intrat melior exit."

I remain, Gentlemen,

Respectfully yours,

RICHARD NORTON.

*October 3, 1907.*

## REPORT OF THE PROFESSOR OF LATIN

1906-1907

*To the Managing Committee of the American School of Classical Studies in Rome :*

GENTLEMEN, — I have the honor to submit to you the following report of my work as Professor of Latin in the American School in Rome for the year 1906-07.

As there was no demand at the beginning of the year for regular instruction in Palaeography, I merely offered my help and advice to those who were doing definite work on manuscripts, and decided to devote all the time allotted me to Epigraphy, for which several of the students were unusually well prepared, two or three having already pursued the subject in American universities for two years, and others for one year. I therefore began by giving lectures at the School on such aspects of the subject as seemed most necessary to that particular class, using for illustration the collection of inscriptions now found at the School. At the same time, I endeavored to make good the lack of previous training on the part of some members of the class by giving them private instruction and by directing their outside reading. After four or five weeks we began to study systematically the most important inscriptions in Rome, and thereafter throughout the session spent the morning hours of one day each week in the Forum or in one of the Museums, visiting most frequently those of the Capitol, the Vatican, and the Baths. In this way a very large number of inscriptions was considered, not only from the epigraphical, but also from the historical point of view, and each student took his turn in the interpretation of stones previously assigned. Informal lectures also were given on about fifteen of the most interesting inscriptions, such as the *Elogium Duili*, the *Basis Capitolina*, the *Fasti Capitolini* and *Praenestini*, the *Lex de imperio Vespasiani*, the *Acta Ludorum Saecularium*, the *Tabula alimentaria Traiani*, and the *Elogia Scipionum*. The enthusiasm

of the students was especially aroused by a number of epigraphical excursions in which from three to ten or more members of the School participated. The most profitable of these were the excursions to Albano, L' Ariccia, Cori, Ostia, Tivoli, and the Via Appia; in some of these places unpublished inscriptions were discovered and errors in the edition of several already published were noted.

In addition to the regular lectures and exercises, I had almost daily conferences with the students individually in the library of the School, helping them over their difficulties, guiding them in their reading and research, and training them in the use of the Corpus of Inscriptions. This part of the work, though perhaps the most useful of all, can hardly be the subject of a detailed report.

Respectfully submitted,

HARRY L. WILSON, *Professor of Latin.*

October, 1907.



American School  
of Oriental Research  
in Palestine

SIXTH ANNUAL REPORT OF THE MANAGING  
COMMITTEE OF THE AMERICAN SCHOOL  
FOR ORIENTAL STUDY AND RESEARCH IN  
PALESTINE

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*To the Council of the Archaeological Institute of America:*

GENTLEMEN, — The past year of the School in Jerusalem has been a prosperous one. The students in attendance numbered six, the largest number thus far. Two of these were enrolled as special students, and were in residence for only a small part of the school year. The resident Director, Professor Lyon, speaks highly of the equipment and ability of all of these students, and expresses himself as satisfied with the work which they did under his direction. The Thayer Fellow, Mr. K. G. Tourian, was principally occupied with certain old Armenian manuscripts in the library of the Armenian Monastery. The results of his study will be published in due time.

After the close of the school year which ended in June, 1906, Mr. Sverdrup, the Thayer Fellow for that year, remained in residence at the School, by arrangement with the Executive Committee, through the greater part of the summer. During this time he made a journey to Petra, in the course of which he found some new epigraphic material, including a Nabatean inscription which appears to name the builder of a gate in the rock-hewn staircase which leads up to one of the now famous "high places."

The Director for 1907-1908, Professor Francis Brown, of Union Theological Seminary, is now in Jerusalem. Four students are already with him, Messrs. Benjamin W. Robinson (Thayer Fellow for this year), Frame, Tryon, and Spoer. Two more, Messrs. Henry and Lucas, are expected to arrive shortly.

It is possible that still others will put in an appearance in the course of the year. So far as the number in attendance at the School is concerned, therefore, we have at present no cause for complaint.

The Catalogue of the School's library, of which mention was made in the last annual report of the Executive Committee, has now been printed, together with an appendix by Professor Schmidt on the library facilities in Jerusalem; the whole making a pamphlet of forty-six pages. Copies may be had by applying to the Secretary of the Executive Committee.

An event of no little interest to our School is the change which has recently taken place in the United States Consulate in Jerusalem. Dr. Selah Merrill, who has for so many years been stationed in that city, has now been transferred to another post, and his place is taken by Mr. Thomas R. Wallace, formerly stationed at Crefeld, in Germany. Dr. Merrill has been a staunch friend of the School from the first, and has given us great assistance both in his official capacity and also by his counsel, because of his profound knowledge of Jerusalem and of the history and antiquities of Palestine. He was also one of our teaching force for several successive years, lecturing to our students on the numismatics and the ceramic art of the land. Our heartiest good wishes accompany him and Mrs. Merrill to their new post. To the new Consul, Mr. Wallace, we extend a most cordial welcome.

The School and its friends have sustained a severe loss in the death, last November, of the Rev. William K. Eddy, of Sidon. Only the successive Directors and those most intimately connected with the management of the School know how valuable his advice and coöperation have been, and in how many ways the interests of the School have been furthered by the aid which he so generously gave.

One important feature of our year's work has been the attempt to raise a building fund. The result of our efforts in this direction has been very encouraging, although we failed to make the purchase at which we were aiming. The house in Jerusalem which the School has been occupying since the beginning of the year 1906 was offered for sale, together with the valuable lot adjoining, at the low price of \$12,000. The

owner of the property agreed to give our School the refusal of this offer until June 1, 1907. According to the terms prescribed by him, one half of the purchase money was to be paid on or before that date. As the house was excellently situated and well adapted to our needs, and the price was very reasonable, we thought that the opportunity must not be lost, and set to work to raise the necessary money. The Archaeological Institute of America headed the subscription with a grant of \$1000; Harvard University contributed the same amount, from the funds belonging to its Semitic Museum; and individual donors in Boston and Philadelphia responded so generously to our appeal that before the middle of May we already had in our hands more than the sum (\$6000) which was immediately needed. We accordingly cabled to the Director in Jerusalem to close the bargain, and supposed that we had at last secured the long-desired home for our School. The story of our disappointment, and of the manner in which the prize slipped through our fingers, is told by Professor Lyon in his report.

Among the houses now on sale or soon to be sold in Jerusalem there are two or three which are being considered by the Committee and the Director, in the hope of finding among them a building both suited to our needs and within our means. If \$15,000 were now in our hands, we could probably make a satisfactory purchase at once. One or two very desirable building sites in the best part of the city are now available at prices which are still reasonable but are sure to be increased. For a sum a little in excess of the one just named we could purchase one of these sites and erect on it a building of modest size so planned as to meet all our present requirements. In any case, we feel that our building fund must be increased as rapidly as possible, and we are making renewed efforts to that end. Under present conditions in Jerusalem, the plan of renting a house or rooms from year to year is not satisfactory. On the other hand, any purchase such as we should make now could not fail to be a good investment, at least.

In the meantime, we earnestly hope that all of those friends — individuals and institutions — by whose yearly contributions we are supported will continue their aid. We need more

annual subscriptions, pledged for a term of years, and shall make every effort to secure them. The addition of even a few would be of great assistance to us.

For the MANAGING COMMITTEE,

CHARLES C. TORREY, *Chairman*.

YALE UNIVERSITY,

*October 1, 1907.*



## REPORT OF THE DIRECTOR

1906-1907

*To the Managing Committee of the American School for Oriental Study and Research in Palestine :*

GENTLEMEN, — I have the honor to submit the following report of the work of the School during the year 1906-07.

It was on October 15, 1906, that I arrived at Jerusalem. The interval between this time and the date of my arrival at Beirut, September 24, had been spent in an effort to further the application of Harvard University for permission to excavate Samaria. Such excavation by an American institution could not fail to be of interest and value to the American School.

From October 15, 1906, I remained in Palestine till the end of July, 1907. The dust and heat combined made October the most disagreeable month of this period. June, on the other hand, was an agreeable month at Jerusalem. In view of climatic conditions it would seem better to begin a school year of eight months with November than with October.

I found Mr. and Mrs. Charles E. Smith, whose services had been engaged by my predecessor, in charge of the rented house. They remained through the year, and by their conscientious care and thoughtfulness added much to the comfort and well-being of the School. I left them in charge, and it was understood that they would remain with my successor. The books and other property of the School were in good condition.

The house which my predecessor had hired, and fitted up modestly but tastefully, proved equal to the needs of the year. The library was also our working room. Two of the four chambers were occupied by students, and most of the students took their meals in the house. A slight addition to the equipment was made by the purchase of tables, bookcases, and other furniture, and by fitting up one of the rooms very simply as a

reception room. The house is leased by the year, the lease expiring with the Moslem New Year's Day.

This house might be enlarged at small cost by the addition of two or three rooms, while an adjoining vacant lot belonging with it is large enough for the erection of a suitable home for the School. I accordingly entered into a written agreement with the owner early in November, 1906, granting to us the exclusive right till May 1, 1907, to purchase the property for 3000 Napoleons; and in case we could not avail ourselves of this option, the agreement gave us another six months for making the purchase at the same price, provided some one else did not buy the property during that time. A few weeks before the date named I informed the owner that the committee in America had raised a considerable part of the money and asked if he would extend the time of our exclusive option till June 1. To this he promptly assented. On May first I asked if he would reaffirm this promise. He refused, and said the extension of time had been made with mental reservation.

On May 14 came a telegram from Professor James H. Ropes, the Treasurer, authorizing the purchase. Two days later I called to see the owner, when he positively refused to honor the agreement, saying that he had changed his mind about selling the house. I was informed by the American Consul that in Turkish law it would be impossible to coerce him. It seems that if a payment on the house had been made, the transaction would have been legally binding, but we could not make a payment at a time when we had no money.

Additions to the library during the year were made to the value of about four hundred dollars, and the new books were suitably bound and entered in the catalogue.

The students of the year have been KEVORK GARABED TOURIAN, *Thayer Fellow*, Cambridge, Mass. A.B. Harvard Univ. 1903; A.M. *ibid.* 1904; B.D. Episcopal Theological School of Cambridge 1905; Austin Teaching Fellow at Harvard 1905-06. Arrived September 13, 1906.

WILLIAM HAMILTON WOOD, Iroquois, Ontario, Canada. A.B. Toronto Univ. 1901; B.D. Victoria Univ. 1904, Yale Univ. 1905; A.M. *ibid.* 1906. Arrived October 27, 1906; left April 6, 1907.

HANS HENRY SPOER, Jerusalem. Graduate of Realschule, Crefeld, Germany 1890; B.D. Rutgers College 1898; A.M. New York Univ. 1898; Ph.D. *ibid.* 1899; Graduate Student Union Theological Seminary for two years; student in the School 1902-04, and Thayer Fellow 1903-04; Instructor in the Old Testament department at Meadville Theological Seminary 1905-06. Arrived November 21, 1906.

WILLIAM MERRIAM CRANE, Cambridge, Mass. A.B. Harvard Univ. 1902; B.D. *ibid.* 1904; Ph.D. *ibid.* 1906. Arrived January 10, 1907; left April 10, 1907.

WALTER BOWMAN YOUNT, Bridgewater, Va. Ph.B. Illinois Wesleyan Univ.; President of Bridgewater College. Arrived February 11, 1907; left May 1, 1907.

LUCIUS CHAPIN PORTER, La Mesa, Cal. A.B. Beloit College 1901; B.D. Yale Univ. 1906. Arrived March 12, 1907; left April 19, 1907.

Messrs. Yount and Porter, owing to the lateness of their arrival, were registered as special students.

Measured by academic attainments, these students were all of advanced grade, and all save one are hoping to become teachers of Oriental and Biblical subjects. All were interested in the history, topography, and modern life of Palestine. The four regular students were also interested in the vulgar Arabic on account of its bearing on Semitic linguistic study in general, and they brought with them special topics for study. Mr. Tourian worked diligently on the Armenian Biblical manuscripts in the Armenian convent in Jerusalem; Mr. Wood, on a critical examination of the text of Ezekiel; Dr. Spoer, on Syriac manuscripts; and Dr. Crane likewise on Syriac, this being the special field in which he had taken his degree. In this diversity of interests, formal lecturing on the part of the Director did not seem called for.

In the first half of the year, much time was given to the Arabic language, to the study of Jerusalem, and to visiting historical sites in easy reach and in all directions as far as Hebron on the south, Jericho on the east, and Nablus on the north.

In the second half year, we made three longer trips requiring the use of tents. Recognizing the value of such trips, a

good friend placed in my hands \$ 500 to lighten the expense of travel, a generous act well worthy of imitation. The first tenting trip was of one week in February down the western shore of the Dead Sea to near its southern end (Jebel Usdum), whence we returned via Hebron. This trip was arranged by the Fathers of the Dominican School at Jerusalem, who invited us to join their party, one of many tokens of good will on the part of this admirable group of scholars. The week was without adventure, though we crossed some of the most desolate and dangerous territory in all Palestine. Only once were we bidden to turn back. But the vehement brigand of a Bedawi wanted only bakshish, and accepted service with us as an additional guide through the territory of his tribe.

Our second trip, likewise of a week, in February was via Bet Jibrin to Beersheba, thence to Gaza, and north through the other Philistine cities, Ascalon, Ashdod, and Ekron. This trip was made without military escort as far as Beersheba, where the officials required us to take a mounted soldier as far as Gaza.

Our third trip occupied four weeks in April, one of which was spent east of the Jordan, where we visited Madeba, Amman, Jerash, and es-Salt. We had no escort nor guide save our donkey boys. The country through which we passed was quiet, and to all appearances as safe as on the west of the Jordan. Recrossing the river, we visited Nablus, and went thence via the sites of the Austrian and the German excavations to Nazareth and the Sea of Galilee. Here we rowed to the exit of the Jordan, and on the next day went by horse to the upper end of the sea, where the Jordan comes in, passing on the way Tell Hum, where the Germans have excavated a synagogue of the Roman period. Our course northward along the west side of the river being impassable for horses, we were forced to return to Tell Hum, whence we reached the beaten track to Damascus. Another detour brought us to Lake Huleh, the bottom of which, like the northern end of the Sea of Galilee, we found covered with a deep ooze, destined by degrees to fill up both basins. Thence our course was northerly to Banias, then westerly to Sidon, thence down the coast to Haifa, over Mt. Carmel to Samaria and Nablus, and finally up



Mt. Gerizim to attend the annual celebration of the Passover by the Samaritans.

On Gerizim we camped for two nights, and we had unusual opportunities to observe the festival, since it was celebrated this year, as a rare exception, in the daytime. The day after the Passover, which fell on Friday, April 26, we returned to Jerusalem.

On our trips we had the opportunity to examine various sites of exploration, notably those of Bliss at Tell es-Safi and Sandahannah, of Sellin at Taanach and Jericho, of Schumacher at Mutesellim, of the German Orient-Gesellschaft at Tell Hum, and of Macalister at Gezer.

We passed many unexplored tells, which would no doubt richly reward examination. Of these sites Samaria is the largest and the most attractive.

Of illegitimate plundering and the destruction of ancient ruins, we came across evidence almost daily, both east and west of the Jordan. The rigidly prohibitive law excludes trained observers, except such as have obtained a special permit. But nothing short of an extensive system of guards could check the ravages of the widespread mania for antiques which now animates the fellahin.

The most elaborate illustration of this statement occurred last winter at Samieh, six hours north of Jerusalem, and some two hours east of the road leading thence to Nablus. In December, 1906, we learned of the discovery at this spot of a column with an inscription and of pottery, some of which was offered for sale in Jerusalem. We visited the site on New Year's Day and four other times, giving several days to each visit, except the first. An account of this will be published elsewhere. Suffice it here to say that Samieh is probably the most important necropolis yet found in Palestine. In addition to numerous later graves of well-known types, more than a hundred shaft tombs had been plundered. These are circular wells of three to four and a half feet in diameter, and six to some fourteen feet in depth, communicating at the bottom with one or more burial chambers. The latter are circular or oval in form, and vary in diameter from four or five feet to fifteen or more. The ceilings are roughly dome-shaped. From these

tombs have come large quantities of pottery and many bronze objects (articles of personal adornment and of warfare), which are estimated, by comparison with similar material from the lower strata at Tell el-Hesi, Gezer, Taanach, and Mutesellim, to be of Canaanite origin, and not later than 1500 B.C. Egyptian alabasters and scarabs have also been found.

At our appearance on the scene the fellahin took alarm and discontinued the work of excavating the tombs. Though they filled in most of the shafts again, enough were left open for us to make a considerable study of the tomb chambers. Many of the chambers of different shafts communicate, thus forming a subterranean network. Some of the shafts which we saw filled in had been only partially excavated by the plunderers, and there are doubtless many others awaiting the spade. Discovery is easy. In some cases a circular plot of grass marks the site of the shaft, in others a few strokes of the pick show where the rock has been cut through for the tomb.

The digging out of these tombs is an easy and inexpensive matter. It is greatly to be desired that some of them should be excavated under competent control, and not be left to have their contents dissipated by the ignorant fellahin. It can, of course, be no cause for wonder that these poor people, under the pressure of crop failure and crushing taxation, turn to robbing tombs for gain.

The inscribed column from Samieh, which has been removed to the little museum at the Turkish school for boys in Jerusalem, was set up in the reign of Justinian. It seems to have belonged to some church or other religious establishment, whose erection the fragmentary inscription records.

Not only do the cemeteries, of which there are at least two, deserve further examination; the whole site, which is extensive, and particularly the mountain rising above the fine fountain, call for exploration. This mountain is covered with overthrown walls of buildings, not indeed very ancient in appearance, but burying in all probability others of earlier date.

In the cemeteries and elsewhere are numerous cup holes cut in the rock. There are also other noteworthy rock-cuttings, among them some stairways. One of these, at the top of the

mountain just described, probably led up to a religious "high place."

The valley of Samieh is fertile and contains a small mill to which the water flows by an aqueduct about a quarter of a mile long. Mountains rise on all sides to the height of hundreds of feet, enclosing the valley which is irrigated from the fountain. In the mountain sides are many caves, inhabited by men and animals. The scenery is wild and bold. Just above the fountain is a narrow desolate gorge in which great blocks of stone from the overhanging mountains are piled in utter confusion. On the mountain slope facing the fountain, too, the vast blocks of stone give the appearance of some giant's castle overthrown by earthquake.

In view of the past history of the School, its friends have reason to be hopeful of its future. The various Directors and the students all feel that residence in Palestine has been of inestimable value to them. Even under present conditions the numbers will be sure to grow, as the School becomes better known.

The two pressing needs of the School are a permanent Director and a home of its own. However profitable the year may be to the annual Director, under the present system there can be no continuity of plan and of method. Not to mention the matter of individual taste and interest, by the time the Director has found himself and become used to the new and often strange conditions, the end of the year has come. Doubtless there should long continue to be an annual appointee, but for the sake of organized effectiveness there must be a resident Director also.

The problem of a permanent home, which we thought settled last spring, was opened again by act of our landlord. It seems necessary to continue living in hired quarters till some other available house is offered. Better still will it be if we can so increase our resources as to be able to buy land and erect a suitable building thereon. To this end the friends of the school should continue to point out the great possibilities which lie before it. There are, no doubt, many persons of means in America who will gladly aid this cause when they once realize the greatness of the opportunity.

Since this report was written news has come from Jerusalem that the house occupied by the School has been sold to the German Diakonissenanstalt, a hospital with grounds adjoining the property. This necessitates a removal in mid-winter at the end of the Moslem Year. This new turn of affairs emphasizes as hardly anything else could the importance of having a permanent home for the School.

DAVID G. LYON, *Director.*

CAMBRIDGE, MASS.,  
October 1, 1907.



Archaeological  
Institute  
of America

REPORT OF THE COMMITTEE ON AMERICAN  
ARCHAEOLOGY

*To the Council of the Archaeological Institute of America:*

GENTLEMEN, — As Chairman of the Committee on American Archaeology, I have the honor to report as follows: —

No application having been made for the Fellowship of American Archaeology, no one was appointed to fill that position.

In January, 1907, Professor Edgar L. Hewett was appointed Director of American Archaeology. This position is an entirely new one, and the appointment has been amply justified. The following statement by the Director sets forth in some detail the work that he has accomplished. A full report by the Director will be ready for publication in a few months.

At the next General Meeting the Committee will report plans for what it believes will be a more effective organization of its work, in the form of a School of American Archaeology.

Respectfully submitted,

CHARLES P. BOWDITCH, *Chairman.*

BOSTON,  
October 1, 1907.

## REPORT OF THE DIRECTOR

1907

### *To the Committee on American Archaeology:*

I have the honor to submit my first annual report as Director of American Archaeology of the Archaeological Institute of America.

In the prosecution of the work the Director has been guided by the plan adopted by the Institute at its meeting in Washington, in December, 1906, as fundamental to all American work.

During the months of January and February, the time of the Director was occupied in the preparation of general plans for the American work and in lecturing before the Societies of the Institute at the following places: St. Louis, Kansas City, Lawrence, Topeka, Pueblo, Colorado Springs, Denver, Boulder, Salt Lake City, San Francisco, Davenport, Dubuque, and Cincinnati. In the course of this tour the preliminary plans were made for the season's field-work, including arrangements for the necessary financial support. A conference was also held, as directed by your Committee, with the Legislature of New Mexico and people of Santa Fé, relative to the proposed tender of the Old Government Palace to the Institute.

The months of March, April, and May were devoted to perfecting in detail the plans for field-work and to the consideration of the rules and regulations issued by various departments of government for the purpose of carrying out the provisions of the Act for the Preservation of American Antiquities, passed by Congress, June 8, 1906. Exceptions were taken to these rules on the ground that they placed upon scientific research harmful and unnecessary restrictions which were not contemplated by the Act of Congress. Practically all institutions in the United States that are interested in archaeological research concurred in the objections to the rules and joined in requesting their revision. The request was granted and a

joint committee of the Departments of War, the Interior, and Agriculture reconsidered the rules in conference with the committee representing the scientific organizations, accepted the recommendations of this committee and adopted new rules, which were acceptable to all the institutions. The new rules were approved and signed by the Secretaries of War and the Interior. The Secretary of Agriculture declined to concur until further investigation of conditions could be made by himself and the officers of his department. It is hoped and believed that this investigation will result in entire unanimity of action with reference to the prosecution of archaeological research on the lands owned or controlled by the Government. During the present year there has been no archaeological work whatever done on the lands controlled by the Department of Agriculture, namely, the national forests.

Owing to the long delay occasioned by the conferences relating to the revision of rules and regulations, as above stated, announcements of expeditions could not be sent out until late in May. Pursuant to the order of your Committee, the privilege of joining the expeditions and participating in the work was extended to properly qualified students. A number availed themselves of the opportunity offered.

Field operations began in April and continued until October. The work of the season was confined to two culture areas. First, in that which will tentatively be called the "Mound Region" of the Mississippi Valley, in which the work consisted of excavations in Boone County, Missouri, and a reconnaissance of remains in the southeastern part of that State. Second, in that commonly known as the "Pueblo Region," lying mainly in the southwestern part of the United States. In this region expeditions were directed in southeastern Utah, the McElmo drainage on the Colorado-Utah line, the Mesa Verde National Park in Colorado, and the ruins of Puye in the northern part of Pajarito Park, New Mexico.

The research work of the Utah Society was made possible through the generosity of its President, Colonel E. A. Wall, who placed the sum of \$1000 at the disposal of the Executive Committee, to be used in investigating the ancient ruins in the southeastern part of the State. Dean Byron Cummings, of

the State University, Secretary of the Utah Society, took personal charge of the expedition as executive officer, and his untiring energy and resourceful management made possible the large amount of work accomplished by the scientific corps. The Director joined the expedition at Monticello, Utah. The following students of the University of Utah were enrolled for participation in the work: Mr. J. C. Brown, Mr. Fred Scranton, Mr. Joseph Driggs, and Mr. Neil Judd. Attached to the party were also Messrs. Frank Fay Eddy and Burl Armstrong, of Salt Lake City.

The work consisted of an examination of all the evidences of prehistoric culture north of the San Juan River from Montezuma Canyon and its tributaries west to the Colorado River. The area thus embraced forms the southern half of the Abajo plateau, and is rich in prehistoric remains. As this is for the most part an unsurveyed region that has never been accurately mapped, a large amount of original topographical work and some surveying were necessary in order that archaeological maps might be prepared. The field notes of the expedition also comprise such an account of the physiography of the region as seems necessary to an understanding of the general character and distribution of the ancient culture.

The following canyons with their tributaries and mesas were explored and mapped, and the archaeological remains found therein investigated and described: the Montezuma, Recapture, Cottonwood, Butler, Comb Wash, Grand Gulch, and White Canyon. As the expedition proceeded, it became evident that the amount of descriptive work necessary to make known the archaeological conditions of this large region would preclude the possibility of systematic excavations during the present season. Accordingly descriptive work was prosecuted as thoroughly as possible, and only test excavations undertaken. Although the making of collections was only incidental, some collections of considerable value were acquired for the State University of Utah. Among the results that are entirely new to science will be the description of the cliff-ruins centring about the natural bridges of White Canyon. As literature relating to the archaeology of this little-known region is almost entirely wanting, the results of this expedition in the form of a report on



the archaeology of southeastern Utah, including topographical and archaeological maps and plans, with photographs and descriptions of ruins and of collections representing the arts and industries of the ancient inhabitants, will be presented to your Committee for publication.

The sum of \$500 was raised by the Colorado Society to defray the expense of its two expeditions. These operations were confined to two definite and closely limited districts in the southwestern part of the State; namely, the McElmo drainage and the Mesa Verde. Each of these districts embraces ruins of striking character.

The task of giving an account of the archaeology of a district about six miles square, the centre of which is the junction of the Yellowjacket and McElmo Canyons, was assigned to Messrs. Sylvanus G. Morley, A. V. Kidder, and J. G. Fletcher, students enrolled from Harvard University. The Director was present only at the beginning and close of the work.

This small area is in the heart of what may be called an "ethnic district" of the extensive sub-culture area embraced in the San Juan drainage. Throughout that region certain similarities in culture prevail, sufficiently marked to permit of a grouping of all of its subdivisions into what may be designated as "the San Juan culture." These subdivisions are primarily physiographic, but in each obvious cultural variations occur, sufficiently definite to indicate ethnic differences. Well-defined ethnic districts are the Chaco Canyon, Mesa Verde, the McElmo and its tributaries, and farther west a group including the Cottonwood, Grand Gulch, and White Canyon.

The close study of a limited portion of the McElmo district proved instructive. The principal groups of ruins studied were found in the Cannonball, Bridge, Holly, and Ruin Canyons. An important outlying group some miles to the west on what has been named Putnam Mesa was included and numerous minor ruins received attention. The present research is the beginning of a systematic study of this district and should be followed by the excavation of one or more important sites. Previous studies here have been in the nature of reconnaissance work only. The results of the season's investigations, embodied in a report now in process of preparation by Messrs. Morley

and Kidder will be submitted to your Committee for publication.

The second expedition of the Colorado Society undertook the study of another ethnic district, the Mesa Verde, in Montezuma County in Colorado. Here are found the most remarkable cliff dwellings known, and the principal object of the work was to secure accurate and complete illustration and description of architectural features. The Director was assisted by Dr. A. J. Fynn, of Denver, representing the Colorado Society, Messrs. Morley, Kidder, and Fletcher, of Harvard University, and Mr. Jess Nusbaum, now of the New Mexico Normal University, an expert photographer. The ruins studied are all found in Navaho and Ruin Canyons and their tributaries. The ruins of first importance that were investigated were Cliff Palace, Spruce Tree House, Balcony House, and Peabody House. Previously published ground plans of the first two by Nordenskiöld were found somewhat faulty and were rectified. Other buildings studied were Nordenskiöld House, the Swallows' Nests, Red House, and Hemenway House. The errors of the earlier topographical maps were corrected and the archaeological map of the district perfected as far as practicable. Similar work remains to be done on the western half of the park and the early work of Holmes in the Mancos Canyon should be extended.

In the spring of 1906, the Secretary of the Interior requested that the Chief of the Bureau of American Ethnology designate an archaeologist to proceed to the Mesa Verde and make an archaeological survey and report thereon, the object being to determine the merits of the measure then pending in Congress for the preservation and protection of these ruins by establishing there a national park. The writer, then Fellow of the Archaeological Institute of America, was designated for the task. The survey disclosed the fact that the most important ruins lay outside of the proposed boundaries of the park on the reservation of the Southern Ute Indians. In the preliminary report a plan was suggested by which all the ruins could be included within the jurisdiction of the park without injustice to the Indians. The recommendation was approved by the Secretary of the Interior, and Congress took favorable action

upon the bill establishing the park. In a final report to the Secretary of the Interior on the above work it was recommended that out of the appropriations made by Congress, for the improvement of the park, \$3000 should be set aside for the excavation, repair, and protection of the ruins, to be done under the direction of the Smithsonian Institution, and, further, that collections made on the park representing the material culture of the ancient inhabitants be retained there for the development of a local museum. It is learned that the first recommendation is in accord with the policy of the Interior Department and that the work of excavation and repair will begin in the spring of 1908 under the direction of Dr. J. Walter Fewkes. The work done by the Institute up to date will constitute a proper introduction to the extensive operations planned by the Government. Should the recommendation with reference to the development of a local museum also be acceptable, there is little doubt that the Institute, through its Colorado Society, will coöperate in building up a museum that will augment the educational value of the park.

In view of the demand for information pertaining to the national park, the report of the work of the Colorado expedition will be offered for publication.

The Southwest Society has undertaken a study of the archaeology of the Rio Grande Valley, a sub-culture area of the Pueblo Region of equal rank with the San Juan Valley. The sum of \$600 was raised by the Society for the maintenance of its expedition.

The preliminary descriptive work on this region has been previously done, principally by Mr. Bandelier under the auspices of the Institute, by Mr. Lummis, and by the writer under the New Mexico Normal University and later under the Bureau of American Ethnology. The most definite ethnic district is the Pajarito Park, a plateau bounded by the Rio Grande on the east, the Rio Chama on the north, the Jemez Mountains on the west, and the Cañada de Cochiti on the south. The district is forty miles long and from five to fifteen miles wide. Its alternating canyons and mesas have been the home of a large prehistoric population. It embraces many thousands of "excavated cliff dwellings," not less than

forty ruins of ancient pueblos containing originally from one hundred to twelve hundred rooms each, and hundreds of "small house" ruins of from two to one hundred rooms each.

The work undertaken here was the systematic excavation of a type ruin of the district, known as Puye, ten miles west of the Tewa Indian village of Santa Clara. The Director was assisted by Messrs. Morley, Kidder, and Fletcher, of Harvard University, Mr. D. D. Streeter, Jr., of Columbia University, regular students, and Mrs. J. E. Wood, of Santa Fé, and Miss Constance Goddard DuBois, of Waterbury, Connecticut. Fifteen Tewa Indians, mostly from the village of San Ildefonso, were on the pay-roll as excavators, the daily working force ranging from six to twelve.

This ruin forms a great quadrangle covering roughly an area of two and one-half acres. The buildings composing it were stone structures resembling the present terraced pueblos of Taos, Zuñi, and Walpi. The highest portions may have contained four stories. The number of rooms on the ground floor was a little short of seven hundred, the total number of rooms originally being from one thousand to twelve hundred. The ruin is situated on the rim of a mesa of volcanic tufa in the southern face of which are about seven hundred "excavated cliff dwellings." One hundred and twenty rooms in the "South House" were cleared, all debris removed, and walls, floors, fireplaces, etc., laid bare, so that the entire ground floor may be seen in about the same condition as when occupied. The excavations yielded 3127 museum specimens, somewhat over half being the bones of birds and mammals, the identification of which will throw light upon the food supply of the people. Of articles representing the material culture of the inhabitants, between twelve hundred and thirteen hundred were found, comprising tools, implements, and utensils of stone, bone, and wood, ceremonial objects, pottery, etc.

Probably the most important result of the excavations at Puye was the discovery of objects tending to establish definite relationship between the ancient pueblos of the Rio Grande Valley and the ancient inhabitants of northern Mexico. The numerous specimens of pottery bearing glazed ornament add a wealth of evidence, corroborating that heretofore presented by



the writer, that the knowledge of glazing must be regarded as a pre-Spanish attainment of certain American peoples. In all the investigations that have been conducted in this region not a vestige of Caucasian influence has been discovered. A report on the work at Puye will be presented for publication during the coming winter.

The field operations of the St. Louis Society were conducted by Mr. Gerard Fowke. The sum of \$1500 was raised by the Society for the maintenance of the work.

Mr. Fowke began work in April in the vicinity of Hartsburg, Missouri. He had during the previous year made extensive excavations in the mounds near that place. The opening of six more mounds yielded results so similar to those of the previous year's excavations as to make it seem improbable that further investigations there would result in additions to knowledge of that culture. He then moved to Rocheport, in the extreme western corner of Boone County, and examined one mound, finding a general similarity to the culture further down the river, but noting certain minor variations. He next examined the so-called "underground houses" near Kansas City, and established to his satisfaction the identity of these with the stone vaults previously described by him in central Missouri. He then visited the "Indian Stone House," near Louisiana, in Pike County, but found it to be so far demolished as to be useless for study. His next work was the making of a survey of the "Old Fort" at "The Pinnacles," in Saline County. This is an embankment with exterior and interior ditches surrounding the top of a ridge. In the neighborhood is a somewhat extensive village site, and Mr. Fowke noted here pottery of a different character from any other found along the Missouri River. He then went to southeastern Missouri and spent six weeks in reconnaissance work in three or four counties, finding conditions generally unfavorable for archaeological work both on account of the condition of the mounds and the scarcity of laborers. Mr. Fowke's report on the studies made by him in the last two years in central Missouri is almost ready for publication.

In addition to the work of the five expeditions above described a systematic attempt has been inaugurated in Colorado

and Utah, through the students of the higher and secondary educational institutions, to record all archaeological sites in those States, with a view to preparing State archaeological maps at some time in the future. The value of this work cannot yet be determined. Should it prove successful in the two States named, the plan will be extended to other States.

From the foregoing it will be obvious that the amount of research work possible to the Institute, through its numerous Societies, is large and will grow to greater proportions. It would seem that the most efficacious way of handling this work and keeping it on a high plane of efficiency is that already inaugurated, namely, through coöperation with American universities, thus bringing into the work a large number of students already trained in the methods of scientific research, and affording them in return for their assistance opportunities which they might not otherwise have for original research in the field. The fields occupied by the Institute make a rare training school for archaeologists, and students of human culture, classical as well as American, can be much benefited by the experience which it affords.

Pressing needs of the American work are, first, a publication fund, and second, an Archaeological Station in the Southwest where a central depository for materials secured by the various expeditions may be maintained which will serve as a distributing point for museum material. This would enable the Institute to render much service in the development of local museums for educational purposes.

It would seem that the field-work of the Institute within the limits of the United States is now fairly well organized, and that more attention should be given in the future to the related and higher cultures of Mexico and Central America. This could be done by the maintenance of excavations at some important site in Central America, and by the establishment of additional research-fellowships. The Director would be pleased to take steps looking toward the inauguration of such excavations and the endowment of such fellowships whenever authorized by your Committee to do so.

Grateful acknowledgment is made of the cordial support afforded the Director by the members of the Committee during

this year of formative activity. It has been an especial pleasure to direct the work of the branch societies. Their officers have been appreciative of the efforts in their behalf. They have been active and devoted to the interests of the Institute and the advancement of culture and are doing a work of far-reaching good in stimulating scientific investigation.

Respectfully submitted,

EDGAR L. HEWETT, *Director.*

WASHINGTON, D.C.,  
*November, 1907.*

Archaeological  
Institute  
of America

REPORT OF THE COMMITTEE ON THE FELLOWSHIP IN MEDIAEVAL AND RENAISSANCE ARCHAEOLOGY

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*To the Council of the Archaeological Institute of America :*

GENTLEMEN, — Your Committee appointed as Fellow in Mediaeval and Renaissance Archaeology, Mr. Philip Jacob Gentner, A. B., Harvard, 1898, A. M., Harvard, 1901 ; Instructor in English, University of Indiana, 1899–1900 ; Teaching Fellow and Assistant in English, Harvard University, 1900–1902 ; Instructor in English, Wisconsin University, 1904–1905.

As Mr. Gentner was ill at the time appointed for the examinations for the Fellowship and there were no other candidates, your Committee, being well satisfied with his qualifications, felt justified in waiving the examination. He was then appointed Fellow of the American School of Classical Studies in Rome. During the year Mr. Gentner occupied himself with a special investigation of the works of Masolino and Masaccio, and with a general study of North Italian and Umbrian painters, with a view to tracing their relation to the mediaeval schools of France and Germany. This quest took him to many towns in Tuscany and the north of Italy. His study of Masolino is nearly ready for the printer.

The Committee raised \$300 as a lectureship fund, which was placed at the disposal of the Director of the School in Rome. On this foundation Professor Adolfo Venturi gave a course of about twenty lectures on the Italian Painters of the Fifteenth Century. Sig. G. T. Rivoira also lectured before the School on Domical Structures in Rome. A portion of the fund was expended for books and photographs.

For the COMMITTEE,

ALLAN MARQUAND, *Chairman.*

PRINCETON UNIVERSITY,

October 1, 1907.



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37—10

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16-4

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12

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6-2

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22-3

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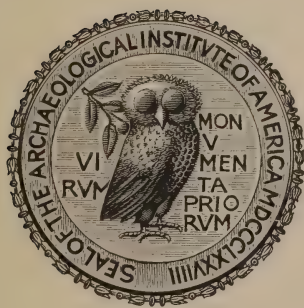
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# CONTENTS

---

	PAGE
<b>ARCHAEOLOGICAL INSTITUTE OF AMERICA:</b>	
The Temple at Mushennef, Haurân, Syria (Plates I-IV).	
— CLARENCE WARD	1
The Technical History of White Lecythi (Plate V).	
— ROBERT CECIL MCMAHON	7
The Visitation of Luca della Robbia at Pistoia (Plates VI-VII).	
— ALLAN MARQUAND	36
Unusual and Unknown Points in Pajarito Park, New Mexico (Plates VIII-IX). — HUGH H. HARRIS . . . . .	42
The Work of the Institute in American Archaeology.	
— CHARLES P. BOWDITCH	47
The Arming of an Ephebe on a Princeton Vase (Plates X, XI).	
— C. R. MOREY	143
An Unpublished Amphora and an Eye Cylix signed by Amasis in the Boston Museum (Plates XII, XIII). — ALICE WALTON . . . . .	150
The Discovery by Professor Gustavo Giovannoni of Curves in Plan Concave to the Exterior in the Façade of the Temple at Cori (Plates XIV-XXII). — W. H. GOODYEAR . . . . .	160
Pre-Roman Antiquities of Spain. — PAUL BAUR . . . . .	182
An Interpretation of the So-called Harpy Tomb. — OLIVER S. TONKS	321
The Temple of Helios (?) at Kanawât (Plates XXVIII-XXXI).	
— CLARENCE WARD	387
Lysippus as a Worker in Marble. — WALTER WOODBURN HYDE . . . . .	396
Three Vases in the Metropolitan Museum, illustrating Women's Life in Athens. — GISELA M. A. RICHTER . . . . .	417
A Tyrrhenian Amphora in Philadelphia. — WILLIAM N. BATES . . . . .	429
Greek Ostraca in the Haskell Museum. — EDGAR J. GOODSPEED . . . . .	441
Announcement. — EDGAR L. HEWETT . . . . .	445
Corrections to <i>A.J.A.</i> ix, 1905, pp. 319 and 328.	
— DAVID M. ROBINSON	446
<b>AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS:</b>	
New Inscriptions from the Asclepieum at Athens.	
— WILLIAM N. BATES	307
<b>AMERICAN SCHOOL OF CLASSICAL STUDIES IN ROME:</b>	
An Inscription of the Charioteer Menander.	
— ALBERT W. VAN BUREN	179
Coins from Asia Minor (Plate XXIII). — C. DENSMORE CURTIS . . . . .	194
Antoniazzo Romano (Plates XXIV-XXVII).	
— HERBERT E. EVERETT	279



## AMERICAN SCHOOL OF ORIENTAL RESEARCH IN PALESTINE :

A New Inscription from Upper Galilee. — B. W. BACON . . . 315

## ARCHAEOLOGICAL NEWS AND DISCUSSIONS (July, 1906–June, 1907). —

JAMES M. PATON, *Editor* :

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES ; OTHER NEWS 71, 339

*Oriental, Classical, and Christian Archaeology* : — General and Miscellaneous, 71, 339 ; Egypt, 74, 343 ; Babylonia and Assyria, 78, 345 ; Syria and Palestine, 80, 346 ; Asia Minor, 82, 346 ; Thrace, 85 ; Greece, 86, 348 ; Italy, 97, 355 ; Spain, 102, 362 ; France, 104, 363 ; Belgium and Holland, 364 ; Germany, 365 ; Austria-Hungary, 109, 366 ; Great Britain, 110, 367 ; Africa, 114, 368 ; United States, 117, 368.

*Early Christian, Byzantine, Mediaeval, and Renaissance Art* : — General and Miscellaneous, 119, 372 ; Asia Minor and Greece, 120 ; Italy, 121, 373 ; Spain, 125 ; France, 126, 379 ; Belgium, 127 ; Germany, 128, 381 ; Austria-Hungary, 382 ; Great Britain, 128, 382 ; Africa, 131, 384 ; United States, 133, 384.

*American Archaeology* : — General and Miscellaneous, 136.

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS . . . . . 197, 447

*Oriental and Classical Archaeology* : — General and Miscellaneous, 197, 447 ; Egypt, 201, 450 ; Babylonia and Assyria, 203, 451 ; Syria and Palestine, 206, 455 ; Asia Minor, 210, 456 ; Greece, 211, 457 (Architecture, 211, 457 ; Sculpture, 213, 458 ; Vases and Painting, 219, 461 ; Inscriptions, 221, 463 ; Coins, 223, 465 ; General and Miscellaneous, 224, 466) ; Italy, 228, 470 (Architecture, 228, 470 ; Sculpture, 228, 470 ; Inscriptions, 228, 471 ; Vases, 229 ; Coins, 229, 472 ; General and Miscellaneous, 230, 473) ; Spain and Portugal, 476 ; France, 231, 477 ; Germany, 232, 478 ; Austria-Hungary, 233 ; Africa, 233, 479.

*Early Christian, Byzantine, and Mediaeval Art* : — General and Miscellaneous, 234, 479 ; Italy, 236, 481 ; Spain, 237 ; France, 237, 485 ; Great Britain, 239, 486 ; Africa, 239.

*Renaissance Art* : — General and Miscellaneous, 239, 486 ; Italy, 241, 488 ; France, 246, 491 ; Belgium, 494 ; Germany, 247, 494 ; England, 248, 495 ; United States, 497.

*American Archaeology* : — General and Miscellaneous, 249, 498.

## BIBLIOGRAPHY OF ARCHAEOLOGICAL BOOKS (1906).

— JAMES M. PATON, *Editor* 252

General and Miscellaneous . . . . . 252  
 Egyptian Archaeology . . . . . 258  
 Oriental Archaeology . . . . . 259  
 Classical Archaeology . . . . . 259

# CONTENTS

V

PAGE

## BIBLIOGRAPHY OF ARCHAEOLOGICAL BOOKS — (*Continued*):

Greek and Roman . . . . .	259
Greek, 260 (I, General and Miscellaneous, 260; II, Architecture, 262; III, Sculpture, 262; IV, Vases and Painting, 263; V, Inscriptions, 263; VI, Coins, 263).	
Roman, 263 (I, General and Miscellaneous, 263; II, Architecture, 265; III, Sculpture, 265; IV, Inscriptions, 265; V, Coins, 265).	
Christian Art . . . . .	265
(I, General and Miscellaneous, 265; II, Early Christian, Byzantine, and Mediaeval, 270; III, Renaissance and Modern, 272.)	
Abbreviations used in the News, Discussions, and Bibliography . .	140

## PROCEEDINGS OF THE EIGHTH GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA, WASHINGTON, January 2-4, 1907 . . . . .

49

Preliminary Statement . . . . .	49
---------------------------------	----

Formal Incorporation of the Institute . . . . .	49
---	----

### Abstracts of Papers read:—

Pre-Roman Antiquities of Spain. — PAUL BAUR . . . . .	51
---	----

Archaeological Notes. — ARTHUR S. COOLEY . . . . .	52
--	----

The Discovery of Curves in the Temple at Cori . . . . .	
— WILLIAM H. GOODYEAR . . . . .	52

The Preservation of American Antiquities: Progress in 1906 . . . . .	
— EDGAR L. HEWETT . . . . .	54

The Temples at Ostia. — ALBERT W. VAN BUREN . . . . .	55
---	----

Sardis. — OLIVER M. WASHBURN . . . . .	56
--	----

On Certain Roman Characteristics. — ELMER T. MERRILL . . . . .	56
--	----

Notes on Greek Vases at the University of Pennsylvania. . . . .	
— WILLIAM N. BATES . . . . .	57

The Beginnings of Greek Sculpture. — HAROLD N. FOWLER . . . . .	57
---	----

Minoans and Mycenaeans. — HARRIET B. HAWES . . . . .	57
--	----

The Visitation of Luca della Robbia at Pistoia. . . . .	
— ALLAN MARQUAND . . . . .	58

The Dome in the Architecture of Syria. . . . .	
— HOWARD CROSBY BUTLER . . . . .	58

New Inscriptions from Sinope. — DAVID M. ROBINSON . . . . .	59
---	----

Recent Discoveries in the Mounds of Ohio. . . . .	
— G. FREDERICK WRIGHT . . . . .	60

An Interpretation of the so-called Harpy Tomb. . . . .	
— OLIVER S. TONKS . . . . .	60

Three Archaic Bronze Tripods in the Possession of James Loeb, Esq. — GEORGE H. CHASE . . . . .	61
--	----

New Inscriptions from the Asclepieum at Athens. . . . .	
— WILLIAM N. BATES . . . . .	61

On the Stele Inscription in the Roman Forum. . . . .	
— MINTON WARREN . . . . .	61

GENERAL MEETING — (*Continued*):

PAGE

Codrus' Chiron (Juvenal 3, 205) and a Painting from Herculaneum.	
— FRANCIS W. KELSEY	63
Traces of Portraiture in Old Semitic Art. — CHARLES C. TORREY	63
Aphrodite and the Dione Myth. — GEORGE D. HADZSITS	64
A Pompeian Illustration to Lucretius. — FRANCIS W. KELSEY	65
Two Representations of the Birth of Dionysus. — JAMES M. PATON	65
Archaeological Treasures of the Crimea. — G. FREDERICK WRIGHT	65
Members of the Institute and Others Present	67
Notice of the Next General Meeting	69

# PLATES

---

- I. Temple at Mushennef. Perspective.
- II. Temple at Mushennef. Elevation of Façade.
- III. Wall, Column, and Pavement of Temenos at Mushennef. View toward Northeast.
- IV. Temple at Mushennef, from West, across Reservoir.
- V. White Lecythus. Athens, Museum, No. 1822.
- VI. The Visitation by Luca della Robbia at Pistoia.
- VII. Works by Luca della Robbia at Berlin and Florence.
- VIII. The Painted Cave, Pajarito Park.
- IX. Cliffs containing Cave-dwellings, Pajarito Park.
- X. Front of Amphora in Princeton Museum.
- XI. Back of Amphora in Princeton Museum.
- XII. Front of Amphora signed by Amasis.
- XIII. Back of Amphora signed by Amasis.
- XIV. Temple of Hercules at Cori.
- XV. Bird's-Eye View of the Maison Carrée at Nîmes.
- XVI. Plan of the Roof of the Inner Temple Court at Medinet Habou, Thebes.
- XVII. Bird's-Eye View of the Inner Temple Court at Medinet Habou, Thebes.
- XVIII. The Temple of Concord (so-called) at Girgenti (North Side).
- XIX. West Front of the Temple of Concord (so-called) at Girgenti.
- XX. South Side of the Temple of Poseidon at Paestum.
- XXI. East Front of the Temple of Poseidon at Paestum.
- XXII. Façade of St. Mark's at Venice.
- XXIII. Coins from Asia Minor.
- XXIV. Madonna in Fogg Museum, Cambridge, Mass.
- XXV. St. Sebastian in the Corsini Gallery, Rome.
- XXVI. Fresco in Santa Croce in Gerusalemme.
- XXVII. Painting on the Tabernacle in San Giovanni Laterano.
- XXVIII. Temple at Kanawât from Southwest.
- XXIX. Temple at Kanawât. Façade.
- XXX. Temple at Kanawât. Rear Elevation.
- XXXI. Temple at Kanawât. Perspective.

---

# ILLUSTRATIONS IN TEXT

	PAGE
Plan of the Temenos . . . . .	2
Pilaster-cap, Architrave, and Frieze of Southwest Angle of Temple .	3
Modern Wall composed of Ancient Fragments, between Antae and Columns of Temple . . . . .	5
Lecythus, Athens, Museum, No. 1913 . . . . .	18
Lecythus, Athens, Museum, No. 1958 . . . . .	21



	PAGE
Lecythus, Athens, Museum, No. 1959 . . . . .	22
Lecythus, Athens, Museum, No. 1761 . . . . .	25
Lecythus, Athens, Museum, No. 1761 . . . . .	26
Lecythus, Athens, Museum, No. 1940 . . . . .	27
Lecythus, Athens, Museum, No. 1856 . . . . .	28
Lecythus, Athens, Museum, No. 1843 . . . . .	29
A Large White Bear . . . . .	43
Dwelling containing Five Connected Rooms . . . . .	45
Sketch-Plan of Temples at Ostia . . . . .	55
Statue of the Hathor Cow . . . . .	75
Excavations at Alabanda, 1905 . . . . .	82
Statue from Cape Phonias . . . . .	83
Statue of Aeaces . . . . .	84
The Treasury of the Athenians at Delphi . . . . .	91
Relief from Angelona . . . . .	92
Bronze Statuette from Olympia . . . . .	94
Lead Figurine from Shrine of Artemis Orthia . . . . .	96
Statue of Eirene, Boston Museum of Fine Arts . . . . .	117
Stamnos at Philadelphia . . . . .	119
Sarcophagus at Burgos . . . . .	125
Portrait by Holbein, Metropolitan Museum, New York . . . . .	134
Attic Amphora at Princeton . . . . .	146
Amphora of Amasis at Boston . . . . .	151
Fragments of Eye Cylix of Amasis . . . . .	159
Inscription of the Charioteer Menander . . . . .	179
Plans of Mycenaean Tombs in Greece . . . . .	183
Section and Plan of Beehive Tomb at Antequera . . . . .	183
Section and Plan of Beehive Tomb at Cintra . . . . .	184
Bronze Votive Offerings . . . . .	185
Samian Bronze Statuette . . . . .	186
Bull with Human Head from Balazote . . . . .	187
Bronze Heads of Bulls from Majorca . . . . .	188
Incised Pottery from Andalusia . . . . .	189
Painted Shards showing Mycenaean Influence . . . . .	190
Painted Shards from Elche . . . . .	191
Graeco-Iberian Statue . . . . .	191
Moorish Woman . . . . .	192
Gold Jewellery from Jávea . . . . .	192
Bust from Elche . . . . .	193
Modern Spanish Woman . . . . .	193
Marble Head of Alexander . . . . .	216
Bronze Statuette of Alexander . . . . .	216
Votive Relief to Asclepius . . . . .	217
The Tympanum at Vézelay . . . . .	238
Santa Barbara (Palma Vecchio) and The Magdalen (Bergamasco) . . . . .	243
Madonna in the Corsini Gallery, Rome . . . . .	288

	PAGE
Triptych in the Uffizi, Florence . . . . .	300
Annunciation in S. Maria sopra Minerva, Rome . . . . .	301
Inscription from the Asclepieum . . . . .	308
Inscription from the Asclepieum . . . . .	309
Inscription from the Asclepieum . . . . .	311
Profile of Moulding . . . . .	313
Inscription from the Asclepieum . . . . .	313
Upper Part of Inscription from Upper Galilee . . . . .	318
Lower Part of Inscription from Upper Galilee . . . . .	319
Harpy Tomb; West Side . . . . .	324
Harpy Tomb; East Side . . . . .	324
Harpy Tomb; North Side . . . . .	325
Harpy Tomb; South Side . . . . .	325
Spartan Reliefs . . . . .	329
Hades and Persephone . . . . .	330
Relief from Chrysapha . . . . .	331
Hades and Persephone . . . . .	332
Method of Holding a Corinthian Helmet . . . . .	333
Ba-bird revisiting the Mummy . . . . .	336
The Ba-bird and Double on the Back of the Hathor Cow . . . . .	336
Monolith at Aksum . . . . .	340
The Abaton at Epidaurus . . . . .	348
The Dipylon and the Wall of Themistocles . . . . .	350
House at Sitia . . . . .	351
Street of the Theatre at Delos . . . . .	352
Gold Relief from Volo . . . . .	355
Discobolus from Castel Porziano . . . . .	357
Statue of Daughter of Niobe . . . . .	359
Head of Augustus . . . . .	369
Limestone Head . . . . .	370
Scarab of Seti I . . . . .	370
Perseus and Medusa . . . . .	371
Fresco in the Istituto delle Belle Arti . . . . .	374
Head by Guido Mazzoni . . . . .	376
Pietà at Palestrina . . . . .	376
Plan of Temple at Kanawât . . . . .	388
Temple at Kanawât from East . . . . .	390
Entablature at Bosra . . . . .	391
Triumphal Arch at Damascus . . . . .	392
Restored Base of Column . . . . .	393
Base of Column . . . . .	394
Statue of Agias . . . . .	396
Apoxyomenus . . . . .	397
Head of Philandridas (front) . . . . .	399
Head of Philandridas (side) . . . . .	400
Head of Agias . . . . .	401

	PAGE
Profiles of Agias and Philandridas . . . . .	403
Pyxis in Metropolitan Museum . . . . .	418
Lid of Pyxis . . . . .	418
Scene on Pyxis * . . . . .	419
Lecythus in Metropolitan Museum . . . . .	421
Front of Cotyle in Metropolitan Museum . . . . .	423
Oenochoë in Berlin . . . . .	424
Back of Cotyle in Metropolitan Museum . . . . .	428
Amphora in Philadelphia . . . . .	429
Achilles and Troilus . . . . .	431
From a Vase in Vienna . . . . .	432
Throwing the Discus (?) . . . . .	434
Sirens and Sphinx . . . . .	436
Panthers and Bull . . . . .	437
Ram and Panther . . . . .	438
Ram charging Panther . . . . .	438
Drawing in the Vatican Library . . . . .	483
Relief in St. John Lateran . . . . .	484

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\* Pending certain legal arrangements for the securing of the independent control by the Southwest Society of its Museum and other property, this Society has withdrawn from strict affiliation with the Institute, but the Executive Committee of the Society gives assurances of the restoration of the affiliation and desires the list of officers and members to be printed in this place.

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33—3

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<sup>1</sup> By their consent and by subscription of this Society.

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1

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4

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8

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2

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36

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21

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*Secretary of the School.*

## Students

LUTHER BENTLEY ADAMS, † A.B. (Brown University, 1900). Teacher in Peddie Institute, Hightstown, N.J. (1901-04, 1905-06), Teacher in the Dwight School, N. Y. City (1904-05).

LOUIS FRANCIS ANDERSON, † A.B. (University of Washington, 1882), A.M. (*ibid.* 1885), Professor of Greek, Whitman College, Walla Walla, Wash. 1885-.

MISS FLORENCE MARY BENNETT, A.B. (Vassar College, 1903), Fellow of the Associate Alumnae of Vassar College (1905-06), Holder of the Richardson and Babbott Fellowship of Vassar College (1906-07).

MISS MINNIE BUNKER, † A.B. (University of California, 1889), Teacher in the High School, Denver, Col. (1892-96), Teacher in the High School, Oakland, Cal. (1897-1900, 1902-06).

GEORGE WICKER ELDERKIN, A.B. (Dartmouth College, 1902), Ph.D. (Johns Hopkins University, 1906), University Fellow, Johns Hopkins University (1905-06).

MISS EVA WOODWARD GREY, A.B. (Cornell University, 1898), A.M. (*ibid.* 1899), Assistant in Latin, Pratt Institute High School, Brooklyn, N.Y. (1900-01), Teacher in the Long Island City High School (1902-03), Teacher at Rowland Hall, Salt Lake City, Utah (1905-07).

(Died in Athens, March 14, 1907.)

FREDERIC ALDIN HALL, † A.B. (Drury College, 1878), A.M. (*ibid.* 1881), Hon. Litt. D. (*ibid.* 1900), Professor of Greek, Washington University, St. Louis, Mo.

† Associate members of the School.

- CLARENCE OWEN HARRIS, A.B. (Cornell University, 1898), Ph.D. (*ibid.* 1906), Scholar and Fellow in Cornell University (1903-05), Travelling Fellow, *ibid.* (1906-07), Instructor in Classics, Mohegan Lake School, Peekskill, N.Y. (1899-1903), Instructor in Latin, Cornell University (1905-06).
- MRS. MARY EMERY HARRIS (Mrs. C. O. Harris), † A.B. (Mount Holyoke College, 1898), Teacher at Afton, N.Y. (1898-99), Teacher at Warsaw, N.Y. (1900).
- JAMES SAMUEL MARTIN, A.B. (Washington University, 1904), A.M. (Harvard University, 1905), Holder of the Charles Eliot Norton Fellowship of Harvard University (1905-06), Fellow of the School.
- ALBERT TEN EYCK OLMSTEAD, A.B. (Cornell University, 1902), A.M. (*ibid.* 1903), Ph.D. (*ibid.* 1906), Scholar in History, Cornell University (1902-04), Thayer Fellow, American School in Palestine (1904-05), Assistant in Oriental History, Cornell University (1905-06), Fellow of the Institute.
- LOUIS EARLE ROWE, Ph.B. (Brown University, 1904), A.M. (*ibid.* 1906), Assistant in the Department of Fine Arts, Brown University 1904-.
- KENDALL KERFOOT SMITH, A.B. (Harvard University, 1904), A.M. (*ibid.* 1906), Scholar in Harvard University (1901-06), Holder of the Charles Eliot Norton Fellowship of Harvard University (1906-07).
- MISS ANNA BOYNTON THOMPSON, † A.B. (Radcliffe College, 1898), A.M. (*ibid.* 1899), Hon. Litt. D. (Tufts College, 1900), Assistant in Philosophy, Wellesley College (1896-97), Teacher in Thayer Academy, South Braintree, Mass. (1898-1906).
- RAYMOND HENRY WHITE, A.B. (Yale University, 1905), M.A. (*ibid.* 1906), Scholar in Yale University (1902-05), Soldiers Memorial Fellow of Yale University (1906-07).
- HENRY DUNN WOOD, B.S. (University of Pennsylvania, 1904), Fellow in Architecture of the School on the grant of the Carnegie Institution of Washington.

† Associate members of the School.

## SCHOOL AT ATHENS

## FACULTY AND FELLOWS

1907-1908

## Faculty

BERT HODGE HILL, A.M.,

*Director of the School.*

PROFESSOR EDWARD B. CLAPP, Ph.D.,

*Professor of the Greek Language and Literature.*

LACEY DAVIS CASKEY, A.B.,

*Secretary of the School.*

## Fellows

GEORGE W. ELDERKIN, A.B., Ph.D.,

*Fellow of the Institute.*

KENDALL K. SMITH, A.M.,

*Fellow of the School.*

HENRY DUNN WOOD, B.S.,

*Fellow in Architecture of the School, on the grant of the Carnegie  
Institution of Washington.*



## SCHOOL AT ATHENS

## FELLOWS AND STUDENTS

1882-1908

## Fellows

GORDON ALLEN, 1905-06.  
 FRANK COLE BABBITT, 1895-96.  
 MISS AGNES BALDWIN, 1901-02.  
 SAMUEL ELIOT BASSETT, 1901-02.  
 MISS HARRIET ANN BOYD, 1898-1900.  
 CARROLL NEIDÉ BROWN, 1896-98.  
 LACEY DAVIS CASKEY, 1903-04.  
 GEORGE HENRY CHASE, 1897-98.  
 HERBERT FLETCHER DE COU, 1895-97.  
 GEORGE WICKER ELDERKIN, 1907-08.  
 ARTHUR FAIRBANKS, 1898-99.  
 MISS EDITH HAYWARD HALL, 1903-04.  
 FRANK THURSTON HALLETT, 1905-06.  
 HAROLD RIPLEY HASTINGS, 1903-04.  
 BERT HODGE HILL, 1901-03.  
 MISS LIDA SHAW KING, 1900-01.  
 JAMES SAMUEL MARTIN, 1906-1907.  
 ROBERT CECIL McMAHON, 1904-05.  
 MISS MAY LOUISE NICHOLS, 1897-99.  
 ALBERT TEN EYCK OLMSTEAD, 1906-07.  
 \*BENJAMIN POWELL, 1899-1901.  
 DAVID MOORE ROBINSON, 1902-03.  
 KENDALL KERFOOT SMITH, 1907-08.  
 MISS LEILA CLEMENT SPAULDING, 1902-03.  
 GORHAM PHILLIPS STEVENS, 1903-05.  
 \*JAMES TUCKER, 1899-1900.  
 OLIVER MILES WASHBURN, 1904-06.  
 CHARLES HEALD WELLER, 1900-01.  
 HENRY DUNN WOOD, 1906-08.

## Students †

JOHN ALDEN, 1893-94, A.B. (Harvard University, 1893), Assistant in English in Harvard University (1896-1898), Instructor in Greek, Portland High School (1899), Assistant Principal, *ibid.* 1903-  
*12, Gray Street, Portland, Me.*  
 GORDON ALLEN, 1905-06, A.B. (Harvard University, 1898), Fellow in Architecture of the School on the grant of the Carnegie Institution at Washington.  
*West Newton, Mass.*

\* Deceased.

† The year of residence at the School is placed immediately after the name. For students at the School in 1906-07, see pp. 139-140.

HAMILTON FORD ALLEN, 1899-1900,† A.B. (Williams College, 1888), Ph.D. (University of Chicago, 1907), Fellow of McCormick Theological Seminary (1897-98), Fellow in Patristic Greek in the University of Chicago (1898-99), Professor of Latin, Washington and Jefferson College (1902-1905), Professor of Latin, Princeton University (1905-1907), Associate in Classics, University of Illinois. 1907-,

*Urbana, Ill.*

JAMES TURNER ALLEN, 1905-06, Associate member, A.B. (Pomona College, 1895), A.M. (University of California, 1898), Ph.D. (Yale University, 1898), University Fellow, Yale University (1897-98), Instructor in Greek, University of California (1898-1903), Assistant Professor of Greek, *ibid.* 1903-,

*2243, College Ave., Berkeley, Cal.*

EUGENE PLUMB ANDREWS, 1895-96, A.B. (Cornell University, 1895), Fellow in Cornell University (1895-97), Curator of the Museum of Classical Antiquity, 1897-, Instructor in Classical Archaeology in Cornell University,

*Cornell University, Ithaca, N. Y.*

MISS MARY LOUISE ARNOLD, 1905-06, A.B. (Ohio State University, 1904), A.M. (*ibid.* 1905).

*289, East State St., Columbus, Ohio.*

MISS ALICE MINERVA ATKINSON, 1901-02, A.B. (Swarthmore College, 1888; Cornell University, 1889), A.M., Ph.D. (University of Pennsylvania, 1893 and 1894), Fellow of the University of Pennsylvania (1892-94), Instructor in Greek in Swarthmore College (1899-1901).

*Holicong, Pa.*

FRANK COLE BABBITT, 1895-96, A.B. (Harvard University, 1890), A.M. (Harvard University, 1892), Ph.D. (Harvard University, 1895), Fellow of the School (1895-96), Instructor in Greek in Harvard University (1896-98), Instructor in Greek in Trinity College (1898-99), Professor of Greek in Trinity College, 1899-,

*Trinity College, Hartford, Conn.*

WILLIAM WILSON BADEN, 1897-98, A.B. (Johns Hopkins University, 1881), LL.B. (University of Maryland, 1883), Ph.D. (Johns Hopkins University, 1892), Professor of Greek and Latin in the Central University of Kentucky,

*Central University, Richmond, Ky.*

MISS AGNES BALDWIN, 1900-02, A.B. (Barnard College, 1897), A.M. (Columbia University, 1900), Fellow in Greek of Columbia University (1900-01), Agnes Hoppin Memorial Fellow of the School (1901-02), Teacher in Barnard School,

*415, West 117th Street, New York City.*

MISS WINIFRED BALL, 1901-02, A.B. (Cornell University, 1891), University Scholar of Cornell University (1888-91), Teacher in the School for Girls, Philadelphia (1892-94), Instructor in Vassar College (1896-99).

*71, Oxford Street, Rochester, N. Y.*

SAMUEL ELIOT BASSETT, 1900-02, A.B. (Yale University, 1908), Macy Fellow of Yale University (1898-1900), Soldiers' Memorial Fellow of Yale University (1899-1901), Fellow of the School (1901-02), Instructor in Greek in

† Absent part of the year.

Yale University (1902-5), Professor of Greek in the University of Vermont, 1905-,

16, Summit Street, Burlington, Vt.

WILLIAM NICKERSON BATES, 1897-98, † A.B. (Harvard University, 1890), A.M. (Harvard University, 1891), Ph.D. (Harvard University, 1893), Instructor in Greek in Harvard University (1893-95), Instructor in Greek in the University of Pennsylvania (1895-1900), Assistant Professor of Greek and of Classical Archaeology in the University of Pennsylvania (1900-06), Professor of the Greek Language and Literature, and Acting Director of the School (1905-06), Professor of Greek in the University of Pennsylvania, 1906-,  
*University of Pennsylvania, Philadelphia, Pa.*

WILLIAM JAMES BATTLE, 1903-04, Associate member, A.B. (University of North Carolina, 1888), A.M. (Harvard University, 1891), Ph.D. (*ibid.* 1893), Thayer Scholar, *ibid.* (1890-91), Morgan Fellow, *ibid.* (1891-93), Instructor in Latin in the University of North Carolina (1889-90), Associate Professor of Greek in the University of Texas (1893-98), Professor of Greek, *ibid.* 1898-,

*Austin, Tex.*

PAUL BAUR, 1897-99, Ph.D. (University of Heidelberg, 1900), Lecturer on Classical Archaeology in the University of Cincinnati (1901), Acting Professor of Classical Archaeology and of the History of Art in the University of Missouri (1901-02), Instructor in Classical Archaeology in Yale University (1902-05), Assistant Professor of Classical Archaeology, *ibid.* 1905-,

*Yale University, New Haven, Conn.*

JOHN IRA BENNETT, 1902-03, A.B. (Union College, 1890), Teacher in the Hyde Park High School, Chicago, Ill. (1891-95), Instructor in Greek, Union University (1895-99), Assistant Professor, *ibid.* (1899-1901), Acting Professor, *ibid.* (1901-02), Professor of Greek, *ibid.* 1902-,

*Schenectady, N. Y.*

MISS RACHEL BERENSON (MRS. RALPH BARTON PERRY), 1904-05, A.B. (Smith College, 1902), A.M. (Radcliffe, 1904).

104, Lakeview Ave., Cambridge, Mass.

LOUIS BEVIER, 1882-83, † A.B. (Rutgers College, 1878), A.M. (Rutgers College), Ph.D. (Johns Hopkins University, 1881), Professor of Greek in Rutgers College,

*Rutgers College, New Brunswick, N. J.*

CLARENCE POWERS BILL, 1902-03, Special Student, A.B. (Adelbert College, 1894), A.M. (Western Reserve University, 1895, and Harvard University, 1896), Ph.D. (Harvard University, 1898), Instructor in Latin and Greek, Adelbert College (1898-1904), Associate Professor of Greek (*ibid.* 1904-1905), Professor of Greek, *ibid.* 1905-,

2076, Cornell Road, S.E., Cleveland, Ohio.

MISS HARRIET ANN BOYD (MRS. CHARLES H. HAWES), 1896-97, 1898-1900, A.B. (Smith College, 1892), Fellow of the School (1898-99), Agnes Hoppin Memorial Fellow of the School (1899-1900), Instructor in Greek in Smith College (1900-05).

*Madison, Wis.*

† Absent part of the year.

MISS HENRIETTA FOSTER BREWER, 1905-06, Associate Member, A.B. (University of California, 1895),

*770, Summit Avenue, Oakland, Cal.*

WALTER RAY BRIDGMAN, 1883-84, A.B. (Yale University, 1881), A.M. (Miami University, 1891, and Yale University, 1892), Soldiers' Memorial Fellow of Yale University (1882-84), Tutor in Greek in Yale University (1884-88), Professor of Greek in Miami University (1888-91), Professor of Greek in Lake Forest University, 1891-,

*Lake Forest University, Lake Forest, Ill.*

CARROLL NEIDÉ BROWN, 1896-98, A.B. and A.M. (Harvard University, 1891), Ph.D. (*ibid.* 1900), Fellow of the School, Assistant in Classics in Harvard University, Instructor in Wesleyan Academy, Instructor in the Asheville School (1900-04), Instructor in Greek, College of the City of New York, 1906-,

*604, West 146th Street, New York, N. Y.*

MISS ELVA MABELL BROWNELL, 1902-03, A.B. (University of Vermont, 1901), Teacher in Burlington (Vt.) High School (1906-1907), Assistant Secretary Young Women's Christian Association,

*Lowell, Mass.*

CARLETON LEWIS BROWNSON, 1890-1892, A.B. (Yale University, 1887), Ph.D. (Yale University, 1897), Soldiers' Memorial Fellow of Yale University (1890-92), Instructor in Greek in Yale University (1892-97), Assistant Professor of Greek in the College of the City of New York, 1897-,

*College of the City of New York, New York, N. Y.*

CARL DARLING BUCK, 1887-89, A.B. (Yale University, 1886), Ph.D. (Yale University, 1889), Larned Scholar of Yale University (1886-88), Soldiers' Memorial Fellow of Yale University (1888-89), Assistant Professor of Sanskrit and Comparative Philology in the University of Chicago (1892-94), Associate Professor (1894-1900), Professor of Sanscrit and Comparative Philology, 1900-,

*University of Chicago, Chicago, Ill.*

MISS MARY HYDE BUCKINGHAM, 1892-93, Harvard Society for the Collegiate Instruction of Women (1890); Newnham Classical Scholar (1891); Foreign Fellow of the Woman's Educational Association of Boston (1892-93), Teacher of Classics in the Brookline High School (1902-03).

*96, Chestnut Street, Boston, Mass.*

EDWARD CAPPS, 1893-94, A.B. (Illinois College, 1887), Ph.D. (Yale University, 1891), Instructor in Illinois College (1887-88), Tutor in Yale University (1890-92), Assistant Professor of Greek in the University of Chicago (1892-96), Associate Professor, *ibid.* (1896-1900), Professor of Greek, *ibid.* (1900-07), Professor of Classics, Princeton University, 1907-,

*Princeton, N. J.*

MITCHELL CARROLL, 1897-98, † A.M. (Richmond College, 1888), Ph.D. (Johns Hopkins University, 1893), Professor of Greek in Richmond College (1895-97), Reader in Archaeology in Johns Hopkins University (1898-99), Professor of Classical Philology in the George Washington University,

*Washington, D. C.*

† Absent part of the year.



- LACEY DAVIS CASKEY, 1902-04, A.B. (Yale University, 1901), Soldiers' Memorial Fellow of Yale University (1901-03), Fellow of the School (1903-04), Instructor in Greek, Yale University (1904-05), Secretary of the School, 1905-, *Athens, Greece.*
- GEORGE HENRY CHASE, 1896-98, A.B. (Harvard University, 1896), A.M. (Harvard University, 1897), Ph.D. (Harvard University, 1900), George Griswold Van Rensselaer Fellow of Harvard University (1896-97), John Harvard Fellow of Harvard University, Fellow of the School (1897-98), Instructor in St. Mark's School (1900-01), Instructor in Latin and Greek in Harvard University (1901-03), Tutor in Greek, *ibid.* (1903-04), Instructor in Classical Archaeology, *ibid.* (1904-06), Assistant Professor of Classical Archaeology, *ibid.* 1906-, *Cambridge, Mass.*
- MISS EDITH FRANCES CLAFLIN, 1899-1900, A.B. (Radcliffe College, 1897), A.M. and Ph.D. (Bryn Mawr College, 1904), Garrett Graduate Scholar in Greek and Latin in Bryn Mawr College (1897-98), Garrett European Fellow of Bryn Mawr College (1899-1900).  
*64, Kirkland Street, Cambridge, Mass.*
- PETER ALOYSIUS COAD, 1900-01, A.B. (Mt. St. Mary's College, 1890), A.M. (*ibid.* 1892), Corporate Member of the Council of Mt. St. Mary's College, *Emmettsburg, Md.*
- MISS KATHARINE MORE COCHRAN, 1902-03, A.B. (Vassar College, 1890), Teacher in the High School at Albion, N.Y. (1890-94), Teacher in the Horace Mann School, New York City (1894-1907), Teacher in the Western College for Women, Oxford, O.,  
*Oxford, O.*
- MISS CYNTHIA E. COLEMAN, 1905-06, Associate Member, A.B. (Leland Stanford Jr. University, 1901).  
*Dixon, Cal.*
- ARTHUR STODDARD COOLEY, 1897-99, A.B. (Amherst College, 1891), A.M. (Harvard University, 1893), Ph.D. (*ibid.* 1896), Instructor in Greek in Harvard University and in Radcliffe College (1896-97), Rogers Fellow of Harvard University (1897-99), Professor of Greek and German in Fairmount College (1899-1900), Master in Classics, Allen School, West Newton, Mass. (1901-03), Lecturer on Greece and Italy, 1900-,  
*387, Central Street, Auburndale, Mass.*
- NICHOLAS EVERTSON CROSBY, 1886-87, A.B. (Columbia University, 1883), A.M. (Columbia University, 1885), Ph.D. (Princeton University, 1893), Master in Mr. Browning's School,  
*31, West 55th Street, New York, N.Y.*
- \*JOHN M. CROW, 1882-83, A.B. (Waynesbury College, 1870), Ph.D. (Syracuse University, 1880), Professor of Greek in Iowa College.  
*(Died September 28, 1890.)*
- WILLIAM LEE CUSHING, 1885-87, A.B. (Yale University, 1872), A.M. (Yale University, 1882), Rector of the Hopkins Grammar School, New Haven (1873-85), Instructor in Latin in Yale University (1887-88), Head Master of the Westminster School, 1888-,  
*Simsbury, Conn.*

\* Deceased.

- MRS. ADELE F. DARE, 1893-94, † A.B. (Christian University of Missouri, 1875), A.M. (Christian University of Missouri, 1895), Pd.B. (State Normal School of Colorado, 1899), Instructor in the State Normal College of Colorado (1898-99), Superintendent of Schools in San Miguel County, Colo., 1900-, *Telluride, San Miguel Co., Colo.*
- FRITZ SAGE DARROW, 1903-04, A.B. (Harvard University, 1903), A.M. (*ibid.* 1904), Ph.D. (*ibid.* 1906), Scholar of Harvard College (1902), John Harvard Scholar (*ibid.* 1903), Holder of the Charles Eliot Norton Fellowship in Greek Studies (1903-04), Adjunct Professor of Greek in Dickinson College (1906-07), Professor of Greek in Drury College, 1907-, *Springfield, Mo.*
- SIDNEY NORTON DEANE, 1904-05, A.B. (Yale University, 1902), Foote Fellow of Yale University (1902-03), Soldiers' Memorial Fellow of Yale University (1903-06), Assistant Curator of Classical Archaeology in the Boston Museum of Fine Arts, 1906-, *Museum of Fine Arts, Boston, Mass.*
- HERBERT FLETCHER DE COU, 1891-92, 1895-99, A.B. (University of Michigan, 1888), A.M. (University of Michigan, 1890), Elisha Jones Fellow of the University of Michigan, Fellow of the School (1895-97), Instructor in Greek in the University of Michigan (1899-1900), Secretary of the School (1900-01), Instructor in Greek Archaeology in the School in Rome (1901-07). *Detroit, Mich.*
- SHERWOOD OWEN DICKERMAN, 1897-99, A.B. (Yale University, 1896), Soldiers' Memorial Fellow of Yale University (1896-99), Instructor in Greek in Yale University (1899-1903, 1905-06). *140, Cottage Street, New Haven, Conn.*
- JOHN EDWARD DINSMORE, 1892-93, A.B. (Bowdoin College, 1883), Principal of Lincoln Academy (1893-95). *Jerusalem, Palestine.*
- HOWARD FREEMAN DOANE, 1895-96, A.B. (Harvard University, 1878), Professor of Greek in Doane College. *252, West 104th St., New York City.*
- WILLIAM EPHRAIM DANIEL DOWNES, 1899-1900, A.B. (Harvard University, 1891), Ph.D. (Boston University, 1899). *3, Putnam Place, Roxbury, Mass.*
- \*MAURICE EDWARDS DUNHAM, 1900-01, A.B. (Yale University, 1883), A.M. (*ibid.* 1886), Professor of Latin in the University of Denver (1887-89), Instructor in the University of Colorado (1889-90), Professor of Greek in the University of Colorado (1890-99). *(Died at Edgartown, Mass., November 10, 1903.)*
- \*MORTIMER LAMSON EARLE, 1887-88, A.B. (Columbia University, 1886), A.M. (Columbia University, 1887), Ph.D. (Columbia University, 1889), Fellow in Letters of Columbia University (1886-89), Instructor in Greek at Barnard College (1889-95), Associate Professor of Greek in Bryn Mawr College (1895-98), Lecturer in Greek at Columbia University, instructing in Barnard College (1898-99), Professor of Classical Philology in Barnard College (1899-1905). *(Died September 26, 1905.)*

\* Deceased.

† Absent part of the year.

- WILLIAM STAHL EBERSOLE, 1896-97, A.B. (Lebanon Valley College, 1885), A.M. (*ibid.* 1888), Professor of Ancient Languages in San Joaquin Valley College (1885-87), Professor of Greek in Lebanon Valley College (1887-90), Professor of Greek in Cornell College, 1892-,  
*Cornell College, Mt. Vernon, Ia.*
- THOMAS H. ECKFELDT, 1884-85, A.B. (Wesleyan University, 1881), A.M. (Harvard University, 1897), Tutor of Greek in Wesleyan University (1883-84), Principal of the Friends' Academy, New Bedford (1887-1900), Head Master, Concord School (1900-07).  
*St. Andrews School, Concord, Mass.*
- GEORGE WICKER ELDERKIN, 1906-08, A.B. (Dartmouth College, 1902), Ph.D. (Johns Hopkins University, 1906), Fellow of the Archaeological Institute, Athens, Greece.
- WILLIAM ARTHUR ELLIOTT, 1894-95, A.B. (Allegheny College, 1889), A.M. (Allegheny College, 1892), Instructor in Greek in Allegheny College (1889-92), Professor of Greek in Allegheny College, 1892-,  
*Allegheny College, Meadville, Pa.*
- MISS RUTH EMERSON (MRS. HENRY MARTINEAU FLETCHER), 1895-96, A.B. (Byrn Mawr College, 1893), Teacher of Greek in the Brearley School.  
*9, Stanhope Street, Hyde Park Gardens, London, England.*
- ARTHUR FAIRBANKS, 1898-99, A.B. (Dartmouth College, 1886), Ph.D. (University of Freiburg im Breisgau, 1892), Tutor in Greek in Dartmouth College (1886-87, 1890-92), Lecturer on Comparative Religion in Yale University (1892-97), Instructor in Greek in Yale University (1897-98), Fellow of the School (1898-99), Acting Assistant Professor of Ancient Philosophy in Cornell University (1899-1900), Professor of Greek in Iowa State University (1900-06), Professor of Greek, University of Michigan (1906-07), Director of the Boston Museum of Fine Arts, 1907-,  
*Museum of Fine Arts, Boston, Mass.*
- OSCAR BENNETT FALLIS, 1893-94, A.B. (University of Kentucky, 1881), Ph.D. (University of Munich, 1895), Professor of Archaeology in Drake University,  
*1416, 25th Street, Des Moines, Ia.*
- A. F. FLEET, 1887-88, A.M., LL.D., Professor of Greek in the University of Missouri, Superintendent of the Missouri Military Academy, Superintendent of the Culver Military Academy,  
*Culver Military Academy, Culver, Ind.*
- MISS HELEN CURRIER FLINT, 1894-95, A.B. (Mt. Holyoke College, 1891), A.M. (*ibid.* 1895), Associate Professor of Greek in Mt. Holyoke College,  
*Mt. Holyoke College, South Hadley, Mass.*
- LEWIS LEAMING FORMAN, 1900-01, A.M. (University of Pennsylvania, 1890), Ph.D. (Johns Hopkins University, 1894), Instructor in Greek in Cornell University (1894-1907).  
*Ithaca, N. Y.*
- ANDREW FOSSUM, 1890-91, A.B. (Luther College, 1882), Ph.D. (Johns Hopkins University, 1887), Instructor in Classics in the Drisler School, N.Y. (1887-92), Professor of Greek in St. Olaf College, 1892-,  
*St. Olaf College, Northfield, Minn.*
- HAROLD NORTH FOWLER, 1882-83, A.B. (Harvard University, 1880), Ph.D. (University of Bonn, 1885), Instructor in Greek and Latin and in Greek Archaeology in Harvard University (1885-88), Professor in Philips Exeter Academy

(1888-92), Professor of Greek in the University of Texas (1892-93), Professor in the School (1903-04), Professor of Greek in the College for Women of Western Reserve University, 1893-, Editor-in-Chief, American Journal of Archaeology, 1906-,

*Western Reserve University, Cleveland, O.*

MISS SUSAN BRALEY FRANKLIN, 1898-99, A.B. (Bryn Mawr College, 1889), Ph.D. (Bryn Mawr College, 1895), Fellow in Greek of Bryn Mawr College (1889-90), Collegiate Alumnae American Fellow (1892-93), Instructor in Latin in Vassar College (1893-97), Teacher of Greek and Latin in Miss Baldwin's School (1897-98, 1899-1904), Head of Classical Department Ethical Culture School, 1904-,

*63rd Street & Central Park West, New York City.*

JOHN WESLEY GILBERT, 1890-91, A.B. (Brown University, 1888), A.M. (Brown University, 1891), Professor of Greek in Payne Institute, *Payne College, Augusta, Ga.*

MISS FLORENCE ALDEN GRAGG, 1899-1900, A.B. (Radcliffe College, 1899), A.M. (*ibid.* 1906), Scholar of Bryn Mawr College (1899-1900), Radcliffe College, *26, Maple Ave., Cambridge, Mass.*

MISS EDITH HAYWARD HALL, 1903-05, A.B. (Smith College, 1899), Holder of the European Fellowship of Bryn Mawr College (1903-04), Agnes Hoppin Memorial Fellow of the School (1903-04), Teacher in the Misses Shipley's School, 1904-,

*Bryn Mawr, Pa.*

FRANK THURSTON HALLETT, 1904-06, A.B. (Brown University, 1900), A.M. (*ibid.* 1901), Fellow of the School (1905-06), Instructor in Greek, Brown University (1901-03), Assistant in Greek and German, Shady Side Academy (1906-07), Classical Master, Cathedral School of St. Paul, 1907-, *Garden City, Long Island, N.Y.*

HAROLD RIPLEY HASTINGS, 1902-04, A.B. (Dartmouth College, 1900), A.M. (Harvard University, 1902), Holder of the Charles Eliot Norton Fellowship in Greek Studies (1902-03), Fellow of the Archaeological Institute (1903-04), Preceptor in Classics, Princeton University, *Princeton, N.J.*

\* THEODORE WOOLSEY HEERMANCE, 1894-96, A.B. (Yale University, 1893), Ph.D. (Yale University, 1898), Soldiers' Memorial Fellow of Yale University (1894-96), Tutor in Greek in Yale University (1896-99), Instructor in Classical Archaeology in Yale University (1899-1902), Secretary of the School (1902-03), Director of the School (1903-05).

*(Died at Athens, September 29, 1905.)*

MRS. ANNE BATES HERSMAN, 1901-02, A.B. (Missouri State University, 1887), Ph.D. (Chicago University, 1907), Teacher of Latin in the Missouri State University (1888-89), Fellow in Greek of the University of Chicago (1897-98), Teacher in Rockford College (1898-99), Teacher in a High School in Chicago, Ill., 1900-,

*5401, Woodlawn Ave., Chicago, Ill.*

HENRY THEODORE HILDRETH, 1885-86, A.B. (Harvard University, 1885), Ph.D. (Harvard University, 1895), Parker Fellow of Harvard University (1885-88), Professor of Ancient Languages in Roanoke College, *Roanoke College, Salem, Va.*

\* Deceased.



BERT HODGE HILL, 1900-03, A.B. (University of Vermont, 1895), A.M. (Columbia University, 1900), Fellow of Columbia University (1898-1900), Drisler Fellow of Columbia University (1900-01), Fellow of the School (1901-03), Assistant Curator, Museum of Fine Arts, Boston (1903-06), Director of the School, 1906-,

*Athens, Greece.*

OTIS SHEPARD HILL, 1893-94, A.B. (Harvard University, 1893).

*5, High Street, Dorchester, Mass.*

MISS HELEN ELIZABETH HOAG, 1900-01, A.B. (Cornell University, 1894), Graduate Scholar in Cornell University (1894-95), Instructor in Greek in Elmira College (1895-1900), Instructor in Mt. Holyoke College (1901-07), Associate Professor of Latin, *ibid.* 1907-,

*Mt. Holyoke College, South Hadley, Mass.*

WALTER DAVID HOPKINS, 1898-99, A.B. (Cornell University, 1893), A.M. (Harvard University, 1900), Ph.D. (*ibid.* 1902), Boys' High School, Brooklyn,

*Brooklyn, N.Y.*

JOSEPH CLARK HOPPIN, 1893-97, † A.B. (Harvard University, 1893), Ph.D. (University of Munich, 1896), Lecturer on Greek Vases at the School (1897-98), Instructor in Archaeology in Wellesley College (1898-99), Associate in Greek Art and Archaeology in Bryn Mawr College (1899-1901), Associate Professor of Greek Art and Archaeology in Bryn Mawr College (1901-05).

*1527, 18th Street, Washington, D.C.*

\*W. IRVING HUNT, 1889-90, A.B. (Yale University, 1886), Ph.D. (Yale University, 1892), Soldiers' Memorial Fellow of Yale University (1887-88, 1889-90), Tutor in Greek in Yale University (1888-89, 1890-93).

*(Died August 25, 1893.)*

GEORGE BENJAMIN HUSSEY, 1887-88, † A.B. (Columbia University, 1884), A.M., Ph.D. (Johns Hopkins University, 1887), Fellow in Classical Archaeology in Princeton University (1888-90), Associate Professor of Classical Philology in the University of Nebraska (1891-94), Docent in Greek in the University of Chicago (1894-97), Teacher in private schools in New York City (1897-1906), Instructor in Greek, Carlton College, 1907-,

*Northfield, Minn.*

WALTER WOODBURN HYDE, 1898-99, A.B. (Cornell University, 1893), Ph.D. (University of Halle, 1902), Assistant Principal and (later) Principal of Northampton High School (1895-1900), Teacher of Latin and German, Cascadilla School, Ithaca, N.Y. (1905-06), Instructor in Classics, Princeton University (1906-07), Head of Classical Department, Friends' School, Baltimore, 1907-,

*725, Newington Avenue, Baltimore, Md.*

CHARLES SHERMAN JACOBS, 1894-95, A.B. (Albion College, 1893), A.M. (Albion College, 1894), Assistant Instructor in Greek in Albion College (1894-97).

*University of Chicago, Chicago, Ill.*

MISS NORA CORNELIA JENKINS (MRS. THEODORE L. SHEAR), 1904-05, Associate Member, Diplômée de l'École du Louvre.

*Care of Dr. Theodore L. Shear, Barnard College, New York City.*

MISS DAPHNE KALOPOTHAKES, 1894-96, Student of the School in Rome (1898-99).

*Athens, Greece.*

† Absent part of the year.

FRANCIS DEMETRIUS KALOPOTHAKES, 1888-89, A.B. (Harvard University, 1888), Ph.D. (University of Berlin, 1893), *Τφηγητὴς τοῦ Πανεπιστημίου, Athens, Greece.*

ROLAND GRUBB KENT, 1901-02, A.B. (Swarthmore College, 1895), B.L. (*ibid.* 1896), A.M. (*ibid.* 1898), Assistant in Lower Merion High School, Ardmore, Pa. (1896-99), Harrison Fellow in Classics, University of Pennsylvania (1902-1904), Instructor in Greek and Latin, *ibid.* 1904-,  
*3707, Woodland Ave., Philadelphia, Pa.*

MISS LIDA SHAW KING, 1899-1901, A.B. (Vassar College, 1890), A.M. (Brown University, 1894), Fellow in Greek of Vassar College (1894-95), Instructor in Latin and Greek in Vassar College (1895-97), Graduate Student at Radcliffe College (1897-98), Instructor in Latin in Packer Collegiate Institute (1898-99), Fellow in Greek of Bryn Mawr College (1899-1900), Agnes Hoppin Memorial Fellow of the School (1900-01), Head of the Classical Department in Packer Collegiate Institute (1901-02), Dean of College for Women, Brown University, and Assistant Professor of Classical Philology, 1905-,  
*Pembroke Hall, Providence, R.I.*

JAMES WILLIAM KYLE, 1898-99, A.B. (Denison University, 1894), A.M. (Chicago University, 1900), Instructor in Greek in the University of Missouri, (1900-01), Professor of Greek in William Jewell College, 1901-,  
*Liberty, Mo.*

\*JOSEPH McKEEN LEWIS, 1885-87, A.B. (Yale University, 1883), Soldiers' Memorial Fellow of Yale University (1884-87).  
*(Died April 29, 1887.)*

GONZALEZ LODGE, 1888-89, ‡ A.B. (Johns Hopkins University, 1883), Ph.D. (*ibid.* 1886), Professor of Latin in Bryn Mawr College, Professor of Latin in Teachers College, Columbia University, 1900-,  
*Columbia University, New York City.*

GEORGE DANA LORD, 1895-96, A.B. (Dartmouth College, 1884), Assistant Professor of Greek and Instructor in Greek Archaeology in Dartmouth College,  
*Dartmouth College, Hanover, N.H.*

ALBERT MORTON LYTGOE, 1892-93, 1897-98, ‡ A.B. (Harvard University, 1892), A.M. (Harvard University, 1897), Instructor in Egyptian Archaeology (1898-99, 1904-06), Curator of Egyptian Antiquities, Boston Museum of Fine Arts (1902-06), Curator of Egyptian Art, Metropolitan Museum of Art, New York, 1906-,  
*Metropolitan Museum of Art, New York, N.Y.*

ROBERT CECIL McMAHON, 1903-05, A.B. (Wesleyan University, 1900), A.M. (Columbia University, 1901), Fellow of the School (1904-05).  
*The Manor School, Stamford, Conn.*

WILLIAM JOHN McMURTRY, 1886-87, A.B. (Olivet College, 1881), A.M. (University of Michigan, 1882), Professor of Greek in Yankton College (1887-1905), Professor of Greek and Philosophy, *ibid.* 1905-,  
*Yankton College, Yankton, S.D.*

WILLIAM GWATHMEY MANLY, 1900-01, University of Virginia, A.M. (Harvard

\* Deceased.

‡ Absent part of the year.

University, 1890), Professor of Greek in Mercer University (1886-89), Professor of Greek in the University of Missouri, 1890-,  
*Columbia, Mo.*

JAMES SAMUEL MARTIN, 1905-07, A.B. (Washington University, 1904), A.M. (Harvard University, 1905), Holder of the Charles Eliot Norton Fellowship in Greek Studies (1905-06), Fellow of the School (1906-07), University Scholar, Harvard University, 1907-,  
*45, Conant Hall, Cambridge, Mass.*

CLARENCE LINTON MEADER, 1892-93, A.B. (University of Michigan, 1891), Elisha Jones Fellow of the University of Michigan, Instructor in Latin in the University of Michigan, Fellow of the School in Rome (1897-98), Ph.D. (University of Michigan, 1900), Instructor, University of Michigan (1899-1905), Assistant Professor of Latin, Sanskrit, and General Linguistics, *ibid.* 1905-,  
*Ann Arbor, Mich.*

JOHN MOFFATT MECKLIN, 1899-1900, A.B. (Southwestern Presbyterian University, 1890), A.M. (*ibid.* 1892), Ph.D. (University of Leipzig, 1899), Professor of Greek, Washington and Jefferson College, Professor of Greek, Lafayette College,  
*Lafayette College, Easton, Pa.*

FREDERIC ELDER METZGER, 1891-92, A.B. (Pennsylvania College, 1888), A.M. (Pennsylvania College, 1891), Professor of Latin and Greek in Maryland College for Young Ladies, 1895-,  
*Lutherville, Md.*

WALTER MILLER, 1885-86, A.B. (University of Michigan, 1884), A.M. (University of Michigan), Associate Professor of Latin in Leland Stanford Junior University (1892-93), Professor of Archaeology (*ibid.* 1893-95), Professor of Classical Philology (*ibid.* 1895-1902), Professor of Greek in Tulane University, 1902-,  
*Tulane University, New Orleans, La.*

SIDNEY NELSON MORSE, 1898-99, A.B. (Yale University, 1890), Instructor in Greek and English in Williston Seminary, 1890-,  
*Easthampton, Mass.*

CHARLES BERRY NEWCOMER, 1904-05, A.B. (University of Nebraska, 1899), A.M. (*ibid.* 1900), Ph.D. (University of Berlin, 1899), Instructor in Greek and Latin, University of Michigan, 1907-,  
*Ann Arbor, Mich.*

BARKER NEWHALL, 1891-92, A.B. (Haverford College, 1887), A.M. (*ibid.* 1890), Ph.D. (Johns Hopkins University, 1891), Fellow in Greek in Johns Hopkins University (1890-91), Instructor in Greek in Brown University (1892-95), Professor of Greek in Kenyon College, 1897-,  
*Kenyon College, Gambier, O.*

MISS HESTER DEAN NICHOLS, 1898-99, A.B. (Wellesley College, 1884), A.M. (Wellesley College, 1898), Substitute Instructor in Greek in the John B. Stetson University (1900-01), Teacher of Latin and Greek in the Westfield High School (1901-02), Teacher of Latin and Greek in the Asbury Park High School, 1903-,  
*Asbury Park, N.J.*

MISS MAY LOUISE NICHOLS, 1897-99, A.B. (Smith College, 1888), A.M. (Smith College, 1898), Fellow of the School (1897-98), Agnes Hoppin Memorial

Fellow of the School (1898-99), Instructor in Greek in Vassar College (1899-1901), Instructor in Greek and History of Art in Miss Porter's School, 1901-,

*Farmington, Conn.*

MISS EMILY NORCROSS (MRS. JAMES H. NEWTON), A.B. (Wellesley College, 1880), A.M. (Wellesley College, 1884), Associate Professor of Latin in Smith College,

*159, Chestnut St., Holyoke, Mass.*

RICHARD NORTON, 1892-94, A.B. (Harvard University, 1892), Instructor in Archaeology in Bryn Mawr College (1895-97), Professor in the American School of Classical Studies in Rome (1897-99), Director of the School in Rome (1899-1907).

*Care of Professor Charles Eliot Norton, Cambridge, Mass.*

JOHN BARTHOLOMEW O'CONNOR, 1901-02, A.B. (Rochester University, 1898), Teacher in the Bradstreet School,

*University High School, Chicago, Ill.*

ALBERT TEN EYCK OLMSTEAD, 1906-07, A.B. (Cornell University, 1902), A.M. (*ibid.* 1903), Ph.D. (*ibid.* 1906), Student of the School in Palestine, (1904-05), Fellow of the Institute (1906-07).

ERNEST TROWBRIDGE PAINE, 1904-05, Associate member, A.B. (Brown University, 1901), A.M. (*ibid.* 1903), George Ide Chase Scholar of Brown University (1900-01).

*29, Hawthorn Lane, Indianapolis, Ind.*

MISS MARION EDWARDS PARK, 1901-02, A.B. (Bryn Mawr College, 1898), A.M. (*ibid.* 1899), European Fellow of Bryn Mawr College (1898-99), Colorado College, Colorado Springs, Colo., Teacher in Miss Wheeler's School in Providence,

*Providence, R.I.*

REV. RICHARD PARSONS, 1893-94, A.B. (Ohio Wesleyan University, 1868), A.M. (Ohio Wesleyan University, 1871), Professor of Greek in Ohio Wesleyan University,

*Ohio Wesleyan University, Delaware, O.*

JAMES MORTON PATON, 1892-93, A.B. (New York University, 1883; Harvard University, 1884), Ph.D. (University of Bonn, 1894), Rogers Fellow of Harvard University (1892-93), Professor of Latin in Middlebury College (1887-91), Instructor in Wesleyan University (1895-98), Associate Professor of Greek in Wesleyan University (1898-1905), Managing Editor American Journal of Archaeology, 1906-,

*65, Sparks Street, Cambridge, Mass.*

CHARLES PEABODY, 1893-94, 1896-97, A.B. (University of Pennsylvania, 1899), A.M. (Harvard University, 1890), Ph.D. (Harvard University, 1893), Honorary Director of the Department of American Archaeology, Phillips Academy, Andover,

*197, Brattle Street, Cambridge, Mass.*

MISS ANNIE S. PECK, 1885-86, A.B. (University of Michigan, 1878), A.M. (University of Michigan, 1881), Professor of Latin in Purdue University (1881-83), Teacher of Latin in Smith College (1886-87), Lecturer on Archaeology, etc., 1887-,

*Hotel Albert, New York City.*



\*MISS ANNA LOUISE PERRY (MRS. DURAND), 1896-97, A.B. (Cornell University, 1894), Instructor in Classics in Northfield Seminary (1897-99).

(Died June 11, 1901.)

EDWARD E. PHILLIPS, 1893-94, A.B. (Harvard University, 1878), Ph.D. and A.M. (Harvard University, 1880), Parker Fellow in Harvard University (1882-84), Tutor in Greek and Latin in Harvard University (1880-82), Professor of Greek and Ancient Philosophy in Marietta College (1884-95), Professor of Philosophy in Marietta College 1895-,

*Marietta College, Marietta, O.*

JOHN PICKARD, 1890-91, A.B. (Dartmouth College, 1883), A.M. (Dartmouth College, 1886), Ph.D. (University of Munich, 1892), Professor of Archaeology and History of Art in the University of Missouri,

*University of Missouri, Columbia, Mo.*

CHANDLER RATHFON POST, 1904-05, A.B. (Harvard University, 1904), A.M. (*ibid.* 1905), John Harvard Fellow of Harvard University, Holder of the Charles Eliot Norton Fellowship in Greek Studies.

*18, Fairfax Hall, Cambridge, Mass.*

\*BENJAMIN POWELL, 1899-1901, A.B. (Cornell University, 1896), A.M. (Cornell University, 1898), Graduate Scholar and Fellow of Cornell University (1897-99), Fellow of the School (1899-1901).

(Died May 31, 1905.)

ALBIN PUTZKER, 1899-1900, A.M. (Knox College), Professor of German in the University of California,

*Berkeley, Cal.*

REV. DANIEL QUINN, 1887-89, 1900-02, A.B. (Mt. St. Mary's College, 1883), Ph.D. (University of Athens, 1893), Professor of Greek in the Catholic University of America.

*Athens, Greece.*

MISS NELLIE MARIE REED (MRS. SAMUEL H. BURNETT), 1895-96, A.B. (Cornell University, 1895), Teacher of Classics in the Packer Institute (1896-1903).

*Ithaca, N. Y.*

\*GEORGE MOREY RICHARDSON, 1896, A.B. (Harvard University, 1882), Ph.D. (University of Leipzig, 1886), Instructor in Latin in Harvard University, Professor in the University of California.

(Died in Athens, December 11, 1896.)

DAVID MOORE ROBINSON, 1901-04, A.B. (University of Chicago, 1898), Graduate Scholar in Greek in the University of Chicago (1898-99), Fellow, *ibid.* (1899-1901), Instructor in Greek and German at Stearns Academy, Chicago, Ill. (1899-1900), Fellow of the School (1903-04), Assistant Professor of Greek in Illinois College (1904-05), Associate in Classical Archaeology in Johns Hopkins University, 1905-,

*Baltimore, Md.*

MISS CONSTANCE ROBINSON, 1899-1900,† A.B. (Bryn Mawr College, 1898).

*207, Governor Street, Providence, R. I.*

JAMES DENNISON ROGERS, 1894-95, A.B. (Hamilton College, 1889), A.M. (Columbia University, 1893), Ph.D. (Columbia University, 1894), Assistant in Greek in Columbia University (1896-1900), Lecturer in Greek, *ibid.* (1900-

\* Deceased.

† Absent part of the year.

03), Professor of Classical Philology and Archaeology in James Millikin University, 1903-,

*Decatur, Ill.*

JOHN CAREW ROLFE, 1888-89, A.B. (Harvard University, 1881), A.M. (Cornell University, 1884), Ph.D. (Cornell University, 1885), Instructor in Latin in Westminster College, Pa. (1881-82), Instructor in Latin in Cornell University (1883-85), Instructor in Greek and Latin in Harvard University (1889-90), Professor of Latin in the University of Michigan (1890-1902), Professor of Latin, Cornell University (summer session, 1903), Professor of Latin Language and Literature in the University of Pennsylvania, 1902-, Professor of Latin in the School in Rome (1907-08),

*Via Vicenza, 5, Rome, Italy.*

RICHARD BERRY SEAGER, 1903-04, 1905-07, Associate Member.

*Care Baring Bros. & Co., London, England.*

JOSHUA MONTGOMERY SEARS, 1899-1901, ‡ A.B. (Harvard University, 1900), LL.B. (*ibid.* 1904).

*Boston, Mass.*

WILLIAM JAMES SEELYE, 1886-87, A.B. (Amherst College, 1879), A.M. (Amherst College, 1882), Instructor in Amherst College (1887-88), Professor in Parsons College (1889-91), Professor of Greek in Wooster University, 1891-,

*Wooster University, Wooster, O.*

THEODORE LESLIE SHEAR, 1904-05, A.B. (New York University, 1900), A.M. (*ibid.* 1903), Ph.D. (Johns Hopkins University, 1904), Butler Fellow of New York University (1900-01), University Fellow of Johns Hopkins University (1903-04), Tutor in Barnard College, 1906-,

*Barnard College, New York City.*

REV. JOHN P. SHELLEY, 1889-90, A.B. (Findlay University, 1889), Professor in Grove City College,

*Kane, Pa.*

PAUL SHOREY, 1882-83, A.B. (Harvard University, 1878), Ph.D. (University of Munich, 1884), Kirkland Fellow of Harvard University, Professor of Greek in Bryn Mawr College, Professor of Greek in the University of Chicago (1892-96), Head of Department, *ibid.* 1896-, Professor in the School (1901-02),

*University of Chicago, Chicago, Ill.*

MISS MARY APPLETON SHUTE (MRS. CHARLES SNOW THAYER), 1902-03, A.B. (Smith College, 1887), Instructor in Greek in Smith College (1888-93), Scholar of Yale University (1893-95).

*Hartford, Conn.*

MISS ELIZABETH E. SLATER (MRS. GEORGE B. ROGERS), 1888-89, A.B., A.M. (Wellesley College, 1888), until 1896 Professor of Greek in Mt. Holyoke College.

*Exeter, N.H.*

KENDALL K. SMITH, 1906-08, A.B. (Harvard University, 1904), A.M. (*ibid.* 1906), Holder of the Charles Eliot Norton Fellowship in Greek Studies (1906-07), Fellow of the School,

*Athens, Greece.*

MISS LEILA CLEMENT SPAULDING, 1902-03, A.B. (Vassar College, 1899), A.M. (Columbia University, 1901), Curtis Scholar, Columbia University (1900-

01), Agnes Hoppin Memorial Fellow of the School (1902-03), Instructor in Greek, Vassar College,

411, West 115th Street, New York, N.Y.

J. R. SITTLINGTON STERRETT, 1882-83, Ph.D. (University of Munich, 1880), LL.D. (University of Aberdeen, 1902), Secretary of the School (1883-84), Professor of Greek in Miami University (1886-88), Professor of Greek in the University of Texas (1888-92), Professor in the School (1896-97), Professor of Greek in Amherst College (1892-1901), Professor of Greek in Cornell University, 1901-,

Ithaca, N.Y.

GORHAM PHILLIPS STEVENS, 1903-05, S.B. (Massachusetts Institute of Technology, 1898), M.S. (*ibid.* 1899), Holder of the Swett Fellowship for foreign study of the Massachusetts Institute of Technology, Éleve de l'École des Beaux Arts, Paris (1900-91), Fellow in Architecture of the School (1903-04), Fellow in Architecture of the School on the grant of the Carnegie Institution of Washington (1904-05).

McKim, Mead & White, New York.

MISS MARY GREENLEAF STEVENS, 1899-1900,† A.B. (Vassar College, 1883), A.M. (Vassar College, 1899), Teacher in the Lowell High School, 1900-, Lowell, Mass.

CHARLES WHARTON STORK, 1905-06, Associate Member, A.B. (Haverford College, 1902), A.M. (Harvard University, 1903), Ph.D. (University of Pennsylvania, 1905).

600, Church Lane, Philadelphia, Pa.

MISS KATE L. STRONG (MRS. CHARLES GRENVILLE SEWALL), 1893-94,† A.B. (Vassar College, 1891).

27, Dove Street, Albany, N.Y.

DUANE REED STUART, 1898-99, A.B. (University of Michigan, 1896), Ph.D. (*ibid.* 1901), Elisha Jones Fellow, Assistant in Latin in the University of Michigan (1896-97), Acting Professor of Latin and Greek in the Michigan Normal College (1899-1900), Instructor in Latin in the University of Michigan (1900-01), Instructor in Greek and Latin (*ibid.* 1902-05), Assistant Professor (*ibid.* 1905), Preceptor in Classics, Princeton University (1905-07), Professor of Classics, *ibid.* 1907-,

Princeton, N.J.

FRANKLIN H. TAYLOR, 1882-83, A.B. (Wesleyan University, 1884), A.M. (*ibid.* 1887), Tutor in Greek in Wesleyan University (1886-91), Master in St. Paul's School, Concord (1891-95), Instructor in Classics in the Hartford High School,

Hartford High School, Hartford, Conn.

MISS IDA CARLETON THALLON, 1899-1901, A.B. (Vassar College, 1897), A.M. (*ibid.* 1901), Ph.D. (Columbia University, 1905), Instructor in Greek in Vassar College (1901-03), Curtis Graduate Scholar in Columbia University (1903-04), Mary Richardson and Lydia Pratt Babbatt Fellow of Vassar College at Columbia University (1904-05), Instructor in Latin, Vassar College (1906-07), Instructor in History, *ibid.* 1907-,

252, West 76th St., New York City.

† Absent part of the year.

OLIVER JOSEPH THATCHER, 1887-88, A.B. (Wilmington College, 1878), (Union Theological Seminary, 1885), Professor in Allegheny Theological Seminary, Associate Professor of History in the University of Chicago, *University of Chicago, Chicago, Ill.*

OLIVER SAMUEL TONKS, 1901-02, A.B. (Harvard University, 1898), A.M. (*ibid.* 1899), Holder of the Charles Eliot Norton Fellowship in Greek Studies (1901-02), Townsend Scholar of Harvard University, and Assistant Curator, Museum of Fine Arts, Boston (1902-03), Instructor in Greek in University of Vermont (1903-04), Lecturer in Greek, Columbia University (1904-05), Preceptor in Art and Archaeology, Princeton University, 1905-, *Princeton, N.J.*

S. B. P. TROWBRIDGE, 1886-88, A.B. (Trinity College, 1883), Ph.B. (Columbia University, 1886), M.A. (Trinity College, 1893), Architect, *527, Fifth Avenue, New York, N.Y.*

\*JAMES TUCKER, JR., 1898-99, A.B. (Brown University, 1897), Fellow of the School (1899-1900).

(*Drowned in the Nile, March 24, 1900.*)

Miss FLORENCE S. TUCKERMAN, 1893-94, † A.B. (Smith College, 1886), Instructor in New Lyme Institute (1886-93), Instructor in the Rayen School, 1894-, *217, Arlington St., Youngstown, O.*

LA RUE VAN HOOK, 1901-02, A.B. (University of Michigan, 1899), Ph.D. (Chicago University, 1904), Fellow in Greek in Chicago University (1900-02), Acting Professor of Greek in the University of Colorado (1902-03), Instructor in Greek and Latin, Bradley Polytechnic Institute, Peoria, Ill. (1904), Instructor in Washington University, St. Louis (1905), Preceptor in Classics, Princeton University, 1905-, *Princeton, N.J.*

CHARLES ST. CLAIR WADE, 1901-02, A.B. (Tufts College, 1894), A.M. (*ibid.* 1895), Instructor in French in Tufts College (1894-96), Instructor in Greek, *ibid.* (1896-1901), Professor of Greek, *ibid.* 1901-, *Tufts College, Mass.*

Miss STELLA LOUISE WAITE, 1902-03, Special Student, Student in Radcliffe College (1890-91), Student at the American School in Rome (1901-02), Instructor in Mrs. Dow's School, 1903-, *Briarcliff Manor, N.Y.*

Miss ALICE WALTON, 1895-96, A.B. (Smith College, 1887), Ph.D. (Cornell University, 1892), McGraw Fellow of Cornell University (1891-92), European Fellow of the Association of Collegiate Alumnae (1892-93), Instructor in Archaeology in Wellesley College (1896-1902), Student of the School at Rome (1903-04), Associate Professor of Latin and Archaeology, Wellesley College, 1902-, *Wellesley College, Wellesley, Mass.*

OLIVER MILES WASHBURN, 1904-06, A.B. (Hillsdale College, 1894), Fellow in Latin of the University of Chicago (1899-1900), Fellow of the Archaeological Institute (1904-06), Instructor in Latin and Archaeology, University of California, 1907-, *Berkeley, Cal.*

\* Deceased.

† Absent part of the year.



HENRY STEPHENS WASHINGTON, 1888-94, ‡ A.B. (Yale University, 1886), A.M. (Yale University, 1888), Ph.D. (University of Leipzig, 1893), Assistant in Mineralogy in Yale University (1895-96).

*Locust P.O., Monmouth Co., N.J.*

MISS LAURA E. WATSON, 1899-1900, Graduate of Mt. Holyoke Seminary (1871), A.B. (University of Bloomington, 1886), A.M. (*ibid.* 1887), Principal of Abbott Academy, Andover (1892-98).

CHARLES HEALD WELLER, 1900-01, A.B. (Yale University, 1895), Ph.D. (*ibid.* 1904), Fellow of the School (1900-01), Rector of the Hopkins Grammar School (1901-06), Professor of Greek and Archaeology, State University of Iowa, 1906-,

*Iowa City, Ia.*

JAMES R. WHEELER, 1882-83, A.B. (University of Vermont, 1880), A.M. and Ph.D. (Harvard University, 1885), Instructor in Greek and Latin in Harvard University (1888-89), Professor of Greek in the University of Vermont (1889-95), Professor in the School (1892-93), Professor of Greek in Columbia University (1895-1906), Professor of Greek Archaeology and Art, *ibid.* 1906-, Acting Dean of the Faculty of Fine Arts, *ibid.* 1906-, Chairman of the Managing Committee of the School, 1901-,

*Columbia University, New York, N.Y.*

ALEXANDER M. WILCOX, 1883-84, A.B. (Yale University, 1877), Ph.D. (Yale University, 1880), Professor of Greek in the University of Kansas,

*University of Kansas, Lawrence, Kan.*

MISS GWENDOLEN BROWN WILLIS, 1901-02, A.B. (University of Chicago, 1896), Ph.D. (Bryn Mawr College, 1904), Instructor in Greek and Latin in Milwaukee-Downer College, 1904-,

*Milwaukee, Wis.*

HENRY DUNN WOOD, 1906-08, Fellow in Architecture of the School on the grant of the Carnegie Institution at Washington,

*Athens, Greece.*

FRANK E. WOODRUFF, 1882-83, ‡ A.B. (University of Vermont, 1875), D.B. (Union Theological Seminary, 1881), Fellow of the Union Theological Seminary, Professor of Greek in Andover Theological Seminary, Professor of Greek in Bowdoin College, 1887-,

*Bowdoin College, Brunswick, Me.*

THEODORE L. WRIGHT, 1886-87, A.B. (Beloit College, 1880), A.M. (Harvard University, 1884), Professor of Greek in Beloit College,

*Beloit College, Beloit, Wis.*

CLARENCE HOFFMAN YOUNG, 1891-92, A.B. (Columbia University, 1888), A.M. (Columbia University, 1889), Ph.D. (Columbia University, 1891), Fellow in Greek of Columbia University (1888-91), Instructor in Greek in Columbia University (1892-1901), Adjunct Professor of Greek (*ibid.* 1901-05), Professor of Greek, *ibid.* 1905-,

*Columbia University, New York, N.Y.*

NOTE.—The Chairman of the Managing Committee desires to be informed of any changes of address or of title of the former members of the School.

‡ Absent part of the year.

## SCHOOL IN ROME

## FACULTY AND STUDENTS

1906-1907

## Faculty

PROFESSOR RICHARD NORTON, A.B.,

*Director of the School.*PROFESSOR JESSE BENEDICT CARTER, PH.D.,<sup>1</sup>*Professor of the Latin Language and Literature.*

PROFESSOR HARRY LANGFORD WILSON, PH.D.,

*Professor of the Latin Language and Literature.*

HERBERT FLETCHER DE COU, A.M.,

*Instructor in Greek Archaeology.*

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Special Lecturer

PROFESSOR AUGUST MAU, PH.D.,

*Pompeian Archaeology.*

## Students

HELEN F. BOYD, A.B. (Radcliffe College, 1902).

MARY E. BOYD, A.B. (Vassar College, 1868).

ELLA BOURNE, Ph.B. (De Pauw University, 1893), Ph.M. (University of Michigan, 1897), Teacher of Latin in the High School, Evansville, Ind. (1899-1906).

CLARENCE V. BOYER, B.S. (Princeton University, 1902).

ELIZABETH BRUCE, A.B. (Cornell University, 1877), Student in the School (1899-1903, 1904-05).

ROWENA BUELL, A.B. (University of Chicago, 1898).

MATURIN MARIE DONDO, A.B. (University of Pennsylvania, 1905), A.M. (*ibid.* 1906), Scholar of the University of Pennsylvania and Travelling Scholar of the Alliance Française (1905-06).

<sup>1</sup> Acting Director from December, 1906, to March, 1907, during the absence on leave of Professor Norton.

- ELIZABETH MANNING GARDINER, A.B. (Radcliffe College, 1901), Alice Freeman Palmer Fellow of Wellesley College (1905-06), Student in the School (1905-06).
- PHILIP JACOB GENTNER, A.B. (Harvard University, 1898), A.M. (*ibid.* 1899), Instructor in English and Gothic Art in the University of Indiana (1899-1900), Teaching Fellow in English in Harvard University (1900-01), Assistant in English in Harvard University (1901-02), Instructor in English in the University of Wisconsin (1904-05), Fellow of the Archaeological Institute in Renaissance Art.
- ADELAIDE E. GURD, Student in the School (1905-06).
- PATTY GURD, Student in the School (1905-06).
- AUSTIN MORRIS HARMON, A.B. (Williams College, 1902), A.M. (Yale University, 1903), University Fellow in Latin at Yale University (1903-04), Fellow of the School (1904-06), Fellow of the Carnegie Institution in Archaeology.
- CLARK DIVEN LAMBERTON, A.B. (Dickinson College, 1902), A.M. (Princeton University, 1905), Teacher of Latin and Mathematics in the Dickinson College Preparatory School (1902-03), Fellow of the School in Early Christian Archaeology.
- ELIZABETH C. MCCONNELL.
- RALPH V. MAGOFFIN, A.B. (University of Michigan, 1902), Teacher of Latin and Greek in the Academy of Marietta College (1902-05), Fellow of the Archaeological Institute.
- MINNIE ADAMS MORSS, A.B. (Wellesley College, 1891), A.M. (*ibid.* 1895).
- JONAS O. NOTESTEIN, A.B. (Wooster University, 1873), A.M. (*ibid.* 1876), Litt.D. (Western University of Pennsylvania, 1896), Professor of Latin in Wooster University (1878-).
- ALICE MARY EDITH PRITCHARD, Student in the School (1904-).
- EVAN TAYLOR SAGE, A.B. (University of Nebraska, 1902), A.M. (University of Chicago, 1904), Teacher of Latin in the Home School, Hillsdale, Mich. (1904-05), Fellow of the University of Chicago (1905-07).
- SARAH CARLISLE SCOTT, A.B. (Radcliffe College, 1903).
- CADY STALEY, A.B. (Union College, 1865), A.M. (*ibid.* 1868), Ph.D. (*ibid.* 1875), LL.D. (Western Reserve University, 1901), LL.D. (Union College), LL.D. (Ohio Wesleyan University), Professor of Civil Engineering in Union College (1868-86), President of the Case School of Applied Science, Cleveland, O. (1886-1902), Student in the School (1903-04).
- HELEN M. TANZER, A.B. (Columbia University, 1903), Instructor in Latin and Greek in the Normal College, New York City (1897-).
- BERTHOLD LOUIS ULLMAN, A.B. (University of Chicago, 1903), Fellow of the University of Chicago (1904-06).
- ESTHER BOISE VAN DEMAN, A.B. (University of Michigan, 1891), A.M. (*ibid.* 1892), Ph.D. (University of Chicago, 1898), Fellow in Latin of Bryn Mawr College (1892-93), Fellow in Latin of the University of Chicago (1896-98), Instructor in Latin in Wellesley College (1893-95), Associate Professor of Latin in Mt. Holyoke College (1898-1901), and in the Woman's College, Baltimore, Md. (1903-06), Student in the School (1901-03), Fellow of the Carnegie Institution in Archaeology.
- KATHERINE VAN HORNE, A.B. (Barnard College, 1900).
- CARL LYMAN WILLIS, A.B. (Yankton College, 1900), A.M. (University of

Chicago, 1902), Instructor in Latin in Yankton College (1900-01), and in Illinois College (1903-06).

WALTER ROSCOE YATES, LL.B. (Yale University, 1876), Ph.B. (St. Mary's Seminary, 1896), Prefect of Studies in Epiphany Apostolic College, Baltimore, Md. (1892-).

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(The following name was inadvertently omitted from the list of Students in the School for the year 1904-05.)

CAROLYN V. LYNCH, A.B. (Smith College, 1894), Graduate Student in Radcliffe College (1895-96), Teacher of Greek and Latin in the High School, West Upton, Mass. (1897-98).



SCHOOL IN ROME

FACULTY AND FELLOWS

1907-1908

Faculty

PROFESSOR JESSE BENEDICT CARTER, PH.D.,  
*Director of the School.*

PROFESSOR JOHN CAREW ROLFE, PH.D.,  
*Professor of the Latin Language and Literature.*

HERBERT FLETCHER DE COU, A.M.,  
*Associate Professor of Greek Archaeology.*

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*Special Lecturer*

PROFESSOR AUGUST MAU, PH.D.,  
*Pompeian Archaeology.*

Fellows

HENRY B. VAN HOESSEN, A.B.,  
*Fellow of the Archaeological Institute.*

CLARK DIVEN LAMBERTON, M.A.,  
*Fellow in Christian Archaeology.*

ESTHER BOISE VAN DEMAN, PH.D.,  
*Fellow of the Carnegie Institution in Archaeology.*

ELIAS A. LOEW, PH.D.,  
*Fellow of the Carnegie Institution in Archaeology.*

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THOMAS JEX PRESTON, JR.,  
*Fellow of the Institute in Mediaeval and Renaissance Studies.*

## ARCHAEOLOGICAL INSTITUTE OF AMERICA

### REGULATIONS

ADOPTED OCTOBER 11, 1884. REVISED MAY 8, 1897, AND MAY 10, 1902.

I. THE ARCHAEOLOGICAL INSTITUTE OF AMERICA, consisting of a number of Affiliated Societies, is formed for the purpose of promoting and directing archaeological investigation and research,—by sending out expeditions for special investigation, by aiding the efforts of independent explorers, by publication of archaeological papers, and of reports of the results of the expeditions which the Institute may undertake or promote, and by any other means which may from time to time appear desirable.

II. The Archaeological Institute shall consist of Annual and Life Members duly approved by the Affiliated Societies, the former being those persons who shall pay an annual assessment of \$10, and the latter such as shall contribute at one time not less than \$100 to its funds. Classes of Honorary and Corresponding Members may be formed at the discretion of the government of the Institute, and under such regulations as it may impose.

III. The government of the Institute shall be vested in a Council, consisting of the following *ex officio* members: the President, the Honorary Presidents, the Vice-Presidents, the Treasurer, and the Secretary of the Institute, and the Editor-in-Chief and the Business Manager of its Journal; the Presidents of the Affiliated Societies; and the Chairmen of the Managing Committees of the Schools of Classical Studies at Athens and in Rome, and of the School in Palestine; and of additional members annually chosen by the members of the Affiliated Societies as follows:

Any local archaeological society, consisting of not less than twenty-five members of the Institute, may, by vote of the Council, be affiliated with the Institute, and shall then have the right to elect one member to the Council. When the members of such society shall exceed fifty, they shall have the right to elect a second member to the Council, and similarly another member for each additional fifty.

IV. The officers of the Institute and of the Council shall be a President, Honorary Presidents, five Vice-Presidents, a Treasurer, a Secretary, an Associate Secretary, and a Recorder. The President and Vice-Presidents shall be elected at the annual meeting of the Council, and shall be eligible for reelection. The Honorary Presi-

dents shall be the former Presidents of the Institute. The Treasurer, the Secretary, the Associate Secretary, and the Recorder shall be chosen by the Council, and shall hold office at its pleasure.

V. There shall be an Executive Committee consisting of the President, Secretary, and Treasurer of the Institute, *ex officio*, of the Chairmen of the Managing Committees of the Schools in Athens, Rome, and Palestine, *ex officio*, of the Chairman of the Committee on American Archaeology, *ex officio*, and of three members of the Council, each to serve for the period of three years, one to retire annually.

VI. The President, in behalf of the Council, shall present a Report on the affairs of the Institute annually to its members.

VII. The Secretary, with the aid of the Associate Secretary, shall perform such duties as pertain to this office.

The Recorder shall keep a record of the transactions of the Council.

The Treasurer shall collect, receive, and keep account of all assessments, subscriptions, and gifts of money to the Institute, shall pay its dues, and shall present to the Council at its annual meeting a written statement of accounts.

VIII. The accounts of the Institute shall be submitted annually by the Treasurer to two Auditors, to be appointed by the President, who shall attest by their signatures the correctness of said accounts, and report the same at the annual meeting.

IX. The Council shall hold an annual meeting on the second Saturday of May, at 10 o'clock A.M., unless some other time shall be voted by the Council, at such place as may be selected by its members at the previous annual meeting. Any member of the Council unable to be present at any meeting may appoint by writing any other member to act as his proxy. One-third of all the members of the Council, present in person or by proxy, shall form a quorum.

Special meetings of the Council may be called by the Secretary, upon direction of the President, or at the written request of one-third of its members.

X. The Institute shall meet annually, as a whole, for the reading and discussion of scientific papers by its members. The time and place of this meeting shall be determined by the Council at its annual meeting.

General meetings of the Institute may be called from time to time, at the discretion of the Council.

XI. The Council shall have full power to determine the work to be undertaken by the Institute, and the mode of its accomplishment; to employ agents, and to expend all the available funds of the Institute for the purpose for which it was formed; but it shall not have the power to incur any debt on behalf of the Institute. It shall

have no other jurisdiction over the regulations or actions of the Affiliated Societies than that these Societies shall not undertake any formal publication without its consent; and any moneys contributed for any object promoted by an Affiliated Society, approved by the Council, shall be strictly appropriated to that object.

XII. Any collection of antiquities which may come into the possession of the Institute through the explorations undertaken by it, or otherwise, may be sold, at the discretion of the Council, to the museum or other public institution in the United States which may offer for them the largest sum; it being understood that contributions toward the cost of any exploration may be assigned by the donors to the credit of any museum or public institution as part of the purchase money.

XIII. The names of all Affiliated Societies and Members shall be printed with the Annual Report of the Council. Names of Life Members deceased shall be printed in the regular list, but these names shall be starred.

XIV. Each Affiliated Society shall be designated by its local name in the following style:

ARCHAEOLOGICAL INSTITUTE OF AMERICA

BALTIMORE SOCIETY

And it shall have the right to use the seal of the Institute on its official papers.

XV. Assessments, subscriptions, and donations may be paid to the Treasurer of the Institute or to the Treasurer of the Affiliated Society to which the contributing member belongs. Annual Members who have failed to pay their dues for two consecutive years shall, unless special action be taken by the Affiliated Society to the contrary, be dropped from the list of the Institute. The year shall be considered as closing on the 31st of August, and from this time the assessments of the year then ensuing shall become due.

XVI. Ten per cent of all annual dues received by each Affiliated Society shall be held by its Treasurer for the discharge of local expenses. In case any Society does not in any year require the whole of this sum, the balance shall, at the end of the year, be passed into the general funds of the Institute. Grants in aid of Affiliated Societies may be made by the Council.

XVII. Each member of the Institute shall receive a copy of all regular publications of the Institute issued during the period of his membership.



XVIII. The Institute commits to the Managing Committee of the American School of Classical Studies at Athens, and to the Managing Committee of the American School of Classical Studies in Rome, respectively, the entire administration of these Schools, including the expenditure of their incomes, under the following provisions:

1. The Chairman of the Managing Committee of each School shall make a report to the Council annually on the work of the School during the preceding year.

2. The President of the Institute shall be *ex officio* a member of the Managing and Executive Committees of each School, and the Chairman of the Managing Committee of each School shall be *ex officio* a member of the Council of the Institute.

3. A copy of all ordinary publications of the Schools shall be sent to each member of the Institute, and the Institute shall bear a proportionate share of the expense of publication of the Papers and Reports of the Schools.

4. The Institute shall maintain in each of the Schools a fellowship, to be administered by the Managing Committee, of the annual value of six hundred dollars, for the encouragement of archaeological studies.

XIX. Amendments to these regulations may be proposed by any three members at any annual meeting, and shall require for adoption the affirmative vote of three-fourths of the members of the Council present and voting.

## RULES OF THE AFFILIATED SOCIETIES

### RULES OF THE BOSTON SOCIETY

ADOPTED MAY, 1885. AMENDED NOVEMBER, 1897.

1. THE BOSTON SOCIETY OF ARCHAEOLOGY, organized under the regulations of the Archaeological Institute of America, is formed of members of the Institute resident in New England not belonging to any other society affiliated with the Institute, and of such members outside of New England as may elect to be enrolled in it.

2. The officers of the Society shall be a President, a Vice-President, a Secretary, a Treasurer, and an Executive Committee of eleven members, consisting of the officers already named and seven other members. The officers and the elected members of the Executive Committee shall be chosen annually to serve one year or until the election of their successors; but the Executive Committee shall have power to fill all vacancies which occur during its term of service.

3. The entire government of the Society, including the election of members, is vested in the Executive Committee; but this Committee shall have no power to involve the Society in any expense not covered by its share of the funds of the Institute, and may not levy any tax upon the members in addition to their annual subscription.

4. The annual meeting of the Society shall be held in Boston on the first Saturday of November, at 11 o'clock, A.M., when the Executive Committee shall report upon the work of the Society and of the Institute during the preceding year. Special meetings may be called at any time by the President, by three members of the Executive Committee, or by any ten members of the Society.

5. These rules may be changed only at an annual meeting.

### RULES OF THE NEW YORK SOCIETY

ADOPTED FEBRUARY 19, 1885.

1. THE NEW YORK SOCIETY is organized under the regulations of the Archaeological Institute of America, for the purpose of carrying out more fully the objects for which the Institute is established.

2. The New York Society shall include those members of the Institute who are residents in the city of New York and do not belong to any other Society affiliated with the Institute, and also such other members as may elect to belong to it. Candidates for membership may be proposed by any member of the Society. The Society shall have no power to levy assessments upon its members in addition to their annual subscription.

3. The officers of the Society shall be a President, a Vice-President, a Secretary, a Treasurer, and a Committee on Membership. This Committee shall have final power, and shall consist of six members, and of the President and Secretary of the Society, *ex officio*.

4. An annual meeting shall be held on the first Saturday of November in each year, for the election of officers and of delegates to the Council of the Institute, and for the transaction of business. All officers shall be chosen by ballot, to serve one year or until their successors are chosen.

5. Special meetings for special purposes shall be called from time to time, at the discretion of the President.

6. The President and Treasurer shall have authority to use for the current expenses of the Society the money set apart for that purpose under the regulations of the Institute, and the Treasurer shall make an annual report to the Society of such expenditures. They shall have no power to involve the Society in debt.

7. These rules shall not be altered or amended except at an annual meeting, or at a special meeting called by the President for the purpose of considering such change; and notice of the proposed change shall be sent to the members two weeks before the meeting.

## RULES OF THE BALTIMORE SOCIETY

ADOPTED FEBRUARY 22, 1888.

1. THE BALTIMORE SOCIETY of the Archaeological Institute of America is organized under the Regulations of the Institute adopted October 11, 1884; and is intended to include those members of the Institute resident in Baltimore, and such other members as may choose to belong to it.

2. The officers of the Society shall consist of a President, four Vice-Presidents, a Secretary, and a Treasurer; which officers shall

also, *ex officio*, constitute an Executive Committee. These officers shall serve for one year, or until the election of their successors.

3. The entire government of the Society is vested in the Executive Committee, which shall be, also, a Committee on Membership, having full power to elect new members, and having the function to use diligent effort to extend the interest in the work of the Society, and to increase its membership.

4. The officers shall not have power to incur for the Society any expense not covered by its share of the funds of the Institute, or to assess the members more than the annual dues of \$10.

5. An annual meeting of the Society shall be held in Baltimore, about the first of November, for the election of officers and of delegates to the Council of the Institute, and for any other business. Special meetings of the Society may be called at any time by the President. The quorum of the Society shall be constituted by seven members present.

6. These rules shall not be changed except at an annual meeting, or at a special meeting called by the President for the purpose of considering such a change; and notice of the proposed change shall be sent to members three weeks before the meeting.

## RULES OF THE PENNSYLVANIA SOCIETY

1. The name of the Society shall be The Pennsylvania Society of the Archaeological Institute of America.

2. The officers of the Society shall be a President, two Vice-Presidents, a Secretary, and a Treasurer.

3. There shall be an Executive Committee and a standing Committee on Membership.

4. The annual dues shall be ten dollars. The payment of one hundred dollars at any one time shall constitute the person so paying a life member.

5. The annual meeting of the Society shall be held on the first Friday of November. Invitations may be extended to others than members to be present at the annual meetings.

6. At this meeting the officers for the ensuing year shall be elected; standing and special Committees shall be appointed; and the work of the Society for the ensuing year shall be determined.

7. Special meetings may be called at any time by the President, or upon the request of three members of the Society.



## RULES OF THE CHICAGO SOCIETY

ADOPTED NOVEMBER, 1889. AMENDED NOVEMBER, 1897.

1. THE CHICAGO SOCIETY of the Archaeological Institute of America is formed of such members of the Institute resident in Illinois as do not belong to any other Society affiliated with the Institute, and of such members outside of Illinois as may elect to be enrolled in it.

2. The entire government of the Society, including the election of members, is vested in an Executive Committee of eleven members, to be chosen annually to serve for one year, or until the election of their successors. The Committee is empowered to fill such vacancies as may occur through the demise or resignation of any of its members. Five members of the Executive Committee shall constitute a quorum.

3. The Executive Committee shall choose from its own number a President and two Vice-Presidents, and may appoint a Secretary and a Treasurer. It shall have no power to involve the Society in any expense not covered by its share of the funds of the Institute, and may not levy any tax upon the members in addition to their annual subscription.

4. The annual meeting of the Society shall be held in Chicago on the first Thursday of November at 8 o'clock P.M., when the Executive Committee shall report upon the work of the Society and of the Institute during the preceding year. Special meetings may be called at any time by the President, by three members of the Executive Committee, or by any ten members of the Society.

5. These rules may be changed at an annual meeting only, and notice of the proposed change shall be sent to members a fortnight before the meeting.

## RULES OF THE DETROIT SOCIETY

ADOPTED NOVEMBER 28, 1889.

1. The name of the Society shall be The Archaeological Institute of America, — Detroit Society.

2. The members shall consist of residents of Detroit, or of any other city or town in the State of Michigan.

3. The officers shall consist of a President, two Vice-Presidents, a Secretary, and a Treasurer. There shall be an Executive Com-

mittee of five. The President and First Vice-President shall be *ex officio* members thereof.

4. The entire government of the Society, including the election of members, shall be vested in the Executive Committee, subject to the direction and control of the Society.

5. The annual meeting shall be held on the first Saturday in November of each year, for the election of officers and for the transaction of such business as may come before it. Ten members shall constitute a quorum.

6. All officers shall be chosen by ballot, to serve one year, or until their successors are chosen.

7. Special meetings may be called by the President.

8. The moneys of the Society shall be expended under the direction of the President and Treasurer, under the supervision and control of the Executive Committee.

9. The annual dues shall be \$10. Life members shall be exempt from the payment of all dues on the payment of \$100. The Society shall have no power to levy any assessment on members in addition to their annual dues, nor incur any indebtedness beyond the cash means of the Society.

## RULES OF THE WISCONSIN SOCIETY

ADOPTED DECEMBER 6, 1889.

1. THE WISCONSIN SOCIETY of the Archaeological Institute of America is organized under the Regulations of the Institute adopted October 11, 1884, and is intended to include those members of the Institute resident in Wisconsin, and such other members as may choose to belong to it.

2. The officers of the Society shall consist of a President, four Vice-Presidents, and a Secretary and Treasurer; which officers shall also, *ex officio*, constitute an Executive Committee. These officers shall serve for one year, or until the election of their successors.

3. The entire government of the Society is vested in the Executive Committee, which shall be, also, a Committee on Membership, having full power to elect new members, and having the function to use diligent effort to extend the interest in the work of the Society, and to increase its membership.

4. The officers shall not have power to incur for the Society any expense not covered by its share of the funds of the Institute, or to assess the members more than the annual dues of \$10.

5. An annual meeting of the Society shall be held, at such place as is designated by the Executive Committee, on the first Saturday of November, for the election of officers and of delegates to the Council of the Institute, and for any other business. Special meetings of the Society may be called at any time by the President, or by any three members of the Executive Committee. The quorum of the Society shall be constituted by seven members present.

6. These rules shall not be changed except at an annual meeting, or at a special meeting called by the President or by any three members of the Executive Committee, for the purpose of considering such a change; and notice of the proposed change shall be sent to members three weeks before the meeting.

## RULES OF THE CLEVELAND SOCIETY

ADOPTED MARCH 20, 1895. AMENDED DECEMBER 21, 1897.

1. The name of the Society shall be The Archaeological Institute of America, — Cleveland Society.

2. The membership shall consist of residents of Cleveland, and such other members of the Institute as may choose to belong to this Society.

3. The officers shall be a President, a Vice-President, and a Secretary and Treasurer. These officers shall be an Executive Committee.

4. The entire government of the Society, including the election of members, shall be vested in the Executive Committee, subject to the direction and control of the Society.

5. The annual meeting shall be held on the first Saturday in November of each year, for the election of officers and for the transaction of such business as may come before it. Seven members shall constitute a quorum.

6. All officers shall be chosen by ballot, to serve one year, or until their successors are chosen.

7. Special meetings may be called by the President or the Secretary or seven members of the Society.

8. The moneys of the Society shall be expended under the direction of the Executive Committee.

9. The annual dues shall be \$10. Life members shall be exempt from the payment of all dues on the payment of \$100. The Society shall have no power to levy any assessment on members in addition to their annual dues, or incur any indebtedness beyond the cash means of the Society.

10. These rules shall not be changed, except at an annual meeting, or at a special meeting, called as provided in Section 7, for the purpose of considering such a change, and notice of the proposed change shall be sent to members two weeks before the meeting.

## RULES OF THE CONNECTICUT SOCIETY

ADOPTED MAY 4, 1898.

1. The name of the Society shall be The Archaeological Institute of America, — Connecticut Society. The membership shall consist of residents of Connecticut, and such other members of the Institute as may choose to belong to this Society.

2. The officers shall be a President, two Vice-Presidents, a Secretary and Treasurer, and an Executive Committee of nine members, consisting of the officers already named and five other members. The officers shall be chosen annually, to serve one year or until their successors are chosen. The Executive Committee is empowered to fill vacancies.

3. The entire government of the Society, including the election of members, is vested in the Executive Committee; but this Committee shall have no power to involve the Society in any expense not covered by its share of the funds of the Institute, and may not levy any tax upon its members in addition to their annual subscription.

4. The annual meeting of the Society shall be held in New Haven on the first Friday of November at 8 o'clock P.M., for the election of officers and of delegates to the Council of the Institute, and for the transaction of other business. Special meetings may be called at any time by the President or by ten members of the Society.

5. These rules shall not be changed except at an annual meeting or at a special meeting called for the purpose of considering such change; and notice of the proposed change shall be sent to the members two weeks before the meeting.

## RULES OF THE WASHINGTON SOCIETY

1. THE WASHINGTON SOCIETY of the Archaeological Institute of America is formed of residents of Washington, D.C., and such other members of the Institute as may choose to belong to it.

2. The officers of the Society shall consist of a President, four Vice-Presidents, a Secretary, and a Treasurer. These and four mem-



bers of the Executive Committee shall be chosen by ballot, to serve one year and until their successors are elected.

3. The foregoing persons shall constitute an Executive Committee, which shall, subject to the control of the Society, be vested with the government of the Society, including the election of members, filling vacancies on the Committee, and the expenditures of the Society.

4. The annual dues shall be \$10. The payment of \$100 shall constitute a life member, exempt from all dues. The Society shall have no power to levy any assessment in addition to the annual dues, or incur any indebtedness beyond the cash means of the Society.

5. The annual meeting, for the election of officers and the transaction of other business, shall be held in November of each year, upon the call of the President; and special meetings may be called by the President or by seven members. A quorum of the Society shall consist of seven members.

## RULES OF THE IOWA SOCIETY

1. THE IOWA SOCIETY of the Archaeological Institute of America is organized under the Regulations of the Institute adopted in 1884 and revised in 1897. It is intended to include members of the Institute resident in the state of Iowa, and such other members as may choose to be enrolled in it.

2. The officers of the Society shall be a President, two Vice-Presidents, and a Secretary and Treasurer. The President, the Secretary, and Treasurer, and one additional member shall constitute the Executive Committee.

3. The entire government of the Society, including the election of members, shall be vested in the Executive Committee. They shall have no power to incur any expense for the Society which is not covered by its share in the funds of the Institute.

4. The annual meeting of the Society shall be held during the first week in December, the time and place to be determined by the Executive Committee. At this meeting the officers, including the third member of the Executive Committee, shall be elected to serve for one year (or until their successors are appointed). Special meetings may be called at any time by the President, and such meetings shall be called at the request of three members in writing.

5. These rules may be changed at the annual meeting, or at a special meeting called for the purpose, provided notice of the proposed change be sent to members two weeks before the meeting.

## RULES OF THE PITTSBURGH SOCIETY

1. THE PITTSBURGH SOCIETY of the Archaeological Institute of America is formed of members of the Institute resident in Pittsburgh and the vicinity, and such other persons as may be elected to membership.

2. The officers of the Society shall consist of a President, four Vice-Presidents, a Secretary, and a Treasurer. These and four members of the Executive Committee shall be chosen by ballot, to serve one year and until their successors are elected.

3. The foregoing persons shall constitute an Executive Committee, which shall, subject to the control of the Society, be vested with the government of the Society, including the election of members, filling vacancies on the Committee, and the expenditures of the Society. Two members shall constitute a quorum of the Executive Committee.

4. The annual dues shall be \$10. The payment of \$100 entitles one to life membership in the Society and exemption from annual dues. The Society shall have no power to levy any assessment in addition to the annual dues, or incur any indebtedness beyond the cash means of the Society.

5. The annual meeting, for the election of officers and the transaction of other business, shall be held in November of each year, upon the call of the President, and special meetings may be called by the President or by seven members. A quorum of the Society shall consist of seven members.

## RULES OF THE SOUTHWEST SOCIETY

1. The object of the Southwest Society of the Archaeological Institute of America shall be in general to forward the aims of the Institute; and in particular to stimulate and prosecute study and exploration of the American Southwest; to assemble and preserve the fruits of such research; and to conduct this study of "The Works of Men Before Us," not only as an academic interest but as a science truly and directly related to the very needs and utilities of Men To-day.

In pursuance of this generic aim, this Society shall have power to conduct excavations; to gather, acquire and have charge of, archaeological, ethnological and other collections; to record folklore, folk-songs, vocabularies, and the like; to purchase, hold, sell, and otherwise control, real and personal property in fact as in equity; to raise special funds, and to administer them, for said pur-

poses; and to exercise all other rights and privileges that may logically and legally be involved in the prosecution of its organic plan.

2. Its officers shall be a President, four Vice-Presidents, a Secretary, a Treasurer, a Recorder and Curator, and an Executive Committee of not less than nine. These officers, with additional Councillors (to be appointed by the Executive Committee) shall constitute an Advisory Council of twenty-five, whose duty shall be to advise with the Executive Committee when requested to do so. The direct management of the Society shall vest in the Executive Committee.

3. The officers shall be elected by a majority vote of members present at the annual meeting. Their terms of office shall be for one year, or until the election of a successor. The Executive Committee of seven shall, within the year 1905, elect two additional members, and shall provide for the annual retirement of three members and the election of their successors for terms of three years each. The Executive Committee shall have power also to fill other vacancies in its number.

4. The specific field of this Society is Southern California, Arizona, and New Mexico; but any reputable person, wherever resident, may become a member by subscribing to this constitution and paying the annual dues.

5. Fees for membership shall be \$10 per annum in advance and shall become due on the first day of December of each year, and delinquent on the first day of March following. The fee for life membership shall be \$100.

6. Meetings shall be at the call of the President or of the Executive Committee. The annual meeting shall be held in November, at call.

7. This constitution may be amended by a unanimous vote of the Executive Committee; but only upon written notice of at least one month.

## RULES OF THE COLORADO SOCIETY

ADOPTED APRIL 22, 1904.

1. THE COLORADO SOCIETY of the Archaeological Institute of America is organized under the regulations of the Institute.

2. The membership shall consist of residents of Colorado, and such other members of the Institute as may desire to belong to it.

3. The officers of this Society shall be a President, four Vice-Presidents, a Secretary, and a Treasurer, and an Executive Committee of five. Their term of office shall be one year, or until the election of their successors.

4. The President, Vice-Presidents, Secretary, and Treasurer shall be *ex-officio* members of the Executive Committee.

5. The annual dues shall be ten dollars (\$10). Life membership may be obtained by paying one hundred dollars (\$100) to the Society.

6. The government of the Society shall be vested in the Executive Committee, subject to the general Society.

7. No office or officer of this Society shall have power to involve the Society in any expense not covered by the funds under the control of this affiliated Society.

8. These rules may be changed at an annual meeting only. Notice of proposed change must be sent to the members two weeks before the meeting.

### RULES OF THE CINCINNATI SOCIETY

1. THE CINCINNATI SOCIETY of the Archaeological Institute of America is composed of residents of Cincinnati, and such other members of the Institute as may choose to belong to it.

2. The officers of the Society shall consist of a President, four Vice-Presidents, a Secretary, and a Treasurer. These shall be chosen by ballot, to serve one year until their successors are elected.

3. The officers and four other members elected by ballot shall constitute an Executive Committee, which shall, subject to the control of the Society, be vested with the government of the Society, including the election of members, filling vacancies on the Committee, and the expenditures of the Society.

4. The annual dues shall be ten dollars (\$10). The payment of one hundred dollars (\$100) shall constitute a life member. The society shall have no power to levy any assessment in addition to the annual dues, or incur any indebtedness beyond the cash means of the Society.

5. The annual meeting, for the election of officers and the transaction of other business, shall be held in November of each year, upon the call of the President, and special meetings may be called by the President or by seven members. A quorum of the Society shall consist of seven members.

### RULES OF THE ST. LOUIS SOCIETY

1. The name of this Society shall be "The Archaeological Institute of America, — The St. Louis Society."

2. Its purpose shall be the furtherance of the aims of the Institute



as set forth in the revised regulations of 1902; the stimulation of interest in the results of archaeological research in the fields covered by the activities of the Institute; the fostering in any way which lies within the power of the Society the archaeological sections in the local museums and the related departments in local institutions of learning; and the promotion under the auspices of the Institute of explorations in the rich, but comparatively unworked, fields of which St. Louis is the centre, either independently or in coöperation with other Societies.

3. The membership shall consist of residents of St. Louis, or of any other city or town in the state of Missouri, and such members of the Institute outside of the state of Missouri as may elect to belong to it.

4. The officers of the Society shall consist of a President, four Vice-Presidents, a Secretary, and a Treasurer. These and four members of the Executive Committee shall be chosen by ballot, to serve one year and until their successors are elected.

5. The foregoing officers, with the Councillors, shall constitute an Executive Committee, which shall, subject to the control of the Society, be vested with the government of the Society, including the election of members, filling vacancies on the Committee, and the expenditures of the Society.

6. There shall be a standing Committee on Membership appointed by the President, for the extension of the membership of the Society in St. Louis and adjacent territory.

7. The annual dues shall be \$10. The payment of \$100 shall constitute a life member, exempt from all dues. The Society shall have no power to levy any assessment in addition to the annual dues, or incur any indebtedness beyond the cash means of the Society.

8. The annual meeting for the election of officers shall be held in November of each year, beginning with November, 1907, at the call of the President, and special meetings may be called by the President or by seven members. A quorum of the Society shall consist of eleven members.

9. Annual dues shall be payable on January 1st of each year.

#### RULES OF THE ROCHESTER SOCIETY

1. The name of the Society shall be the Rochester Society of the Archaeological Institute of America.

2. The membership shall consist of residents of Rochester and

such other members of the Institute as may choose to belong to this Society.

3. The annual membership fee shall be ten dollars (\$10), payable in January of each year. The payment of one hundred dollars (\$100) at one time shall constitute the person so paying a life member.

4. The officers of the Society shall be a President, two Vice-Presidents, a Secretary, and a Treasurer, chosen by ballot at the annual meeting, to serve one year. These officers, with two other members also chosen by ballot at the annual meeting, shall form an Executive Committee.

5. The Executive Committee, subject to the control of the Society, shall be vested with the government of the Society, including the election of members, filling of vacancies in the Committee, and the expenditures of the Society; but it shall have no power to involve the Society in any expense not covered by its portion of the funds of the Institute, or to levy any assessment upon the members in addition to the annual dues.

6. The annual meeting of the Society shall be held on the first Saturday in November of each year, for the election of officers and of delegates to the Council of the Institute, and for the transaction of other business. At each annual meeting the Executive Committee shall, through the Secretary, make a report on the work of the preceding year. The Treasurer also shall present his report at this time. Special meetings may be called by the President or by seven members. A quorum of the Society shall consist of seven members.

7. These rules may be changed only at an annual meeting or at a special meeting duly called for the purpose, and notice of proposed changes shall be sent in writing to the members at least a fortnight before the meeting.

## RULES OF THE UTAH SOCIETY

1. THE UTAH SOCIETY of the Archaeological Institute of America is organized under the Regulations of the Institute adopted in 1884 and revised in 1897 and 1902. It is intended to include members of the Institute resident in the state of Utah, and such other members as may choose to be enrolled in it.

2. The officers of the Society shall be a President, three Vice-Presidents, a Secretary, a Treasurer, and an Executive Committee of eight members.

3. The entire government of the Society, including the election of

members, shall be vested in the Executive Committee. They shall have no power to incur any expense for the Society which is not covered by its share in the funds of the Institute.

4. The annual meeting of the Society shall be held during the first week in December, the time and place to be determined by the Executive Committee. At this meeting the officers, including the members of the Executive Committee, shall be elected to serve for one year (or until their successors are appointed). Special meetings may be called at any time by the President, and such meetings shall be called at the request of three members in writing.

5. These rules may be changed at the annual meeting or at a special meeting called for the purpose, provided notice of the proposed change be sent to members two weeks before the meeting.

#### RULES OF THE KANSAS CITY SOCIETY

1. THE KANSAS CITY SOCIETY of the Archaeological Institute of America is formed of residents of Kansas City and its vicinity, and such other members of the Institute as may choose to belong to it.

2. The officers of the Society shall consist of a President, four Vice-Presidents, a Secretary, and a Treasurer. These and four members of the Executive Committee shall be chosen by ballot, to serve one year, or until their successors are elected.

3. The foregoing persons, with the Councillors, shall constitute an Executive Committee, which shall, subject to the control of the Society, be vested with the government of the Society, including the election of members, filling vacancies on the Committee, and the expenditures of the Society.

4. The annual dues shall be ten dollars (\$10). The payment of one hundred dollars (\$100) shall constitute a life member, exempt from all dues. The Society shall have no power to levy any assessment in addition to the annual dues, or incur any indebtedness beyond the cash means of the Society.

5. The annual meeting, for the election of officers and the transaction of other business, shall be held in November of each year, upon the call of the President, and special meetings may be called by the President or by seven members. A quorum of the Society shall consist of seven members.

RULES OF THE NORTHWEST SOCIETY,  
WALLA WALLA BRANCH

1. The name of this organization shall be the WALLA WALLA BRANCH OF THE NORTHWEST SOCIETY of the Archaeological Institute of America.

2. The membership shall consist of residents of Walla Walla, of the Inland Empire, and such other members of the Institute as may choose to belong to this branch Society.

3. The officers of this Branch shall be a President, two Vice-Presidents, a Secretary, a Corresponding Secretary, and a Treasurer.

4. The Executive Committee shall consist of the President, the Secretary, and three others chosen from the members.

5. The entire government of the Branch, including the election of members, shall be vested in the Executive Committee. They shall have power to expend money to further the purposes of the Branch, but not to incur any expense unless it is covered by its share in the funds of the Institute, or money derived from other sources than dues.

6. The annual meeting shall occur upon the last Tuesday of October, in the city of Walla Walla, and in accordance with arrangements of the Executive Committee.

7. All officers and the Executive Committee shall be chosen by ballot to serve one year, or until their successors are chosen and qualify.

8. The annual dues shall be \$10.00. Life members shall be exempt from the payment of all dues on the payment of \$100.00.

9. These rules may be changed at an annual meeting only, and notice of the proposed change shall be sent to members at least two weeks before that meeting.



## AMERICAN SCHOOL AT ATHENS

1907

THE American School of Classical Studies at Athens was founded by the Archaeological Institute of America in 1881, and is supported by the coöperation of leading American Universities and Colleges. It is in charge of a Managing Committee, and its property is vested in an incorporated Board of Trustees.

## REGULATIONS OF THE SCHOOL

## THE OBJECT OF THE SCHOOL

I. The object of the School shall be to furnish to graduates of American Universities and Colleges and to other qualified students an opportunity to study Classical Literature, Art, and Antiquities in Athens, under suitable guidance; to prosecute and to aid original research in these subjects; and to coöperate with the Archaeological Institute of America, so far as it may be able, in conducting the exploration and excavation of classic sites.

## THE MANAGING COMMITTEE

II. The Managing Committee shall disburse the annual income of the school, and shall have power to make such regulations for its government as it may deem proper. Each of the Universities and Colleges uniting in support of the School shall have representation on the Committee. The President of the Archaeological Institute, the Director of the School, the Chairmen of the Managing Committees of the American School of Classical Studies in Rome and of the American School for Oriental Study and Research in Palestine, and the Editor-in-Chief of the Journal of the Institute, shall be *ex officio* members of the Committee. The Professors of the School shall also be members of the Committee during their year of office and the year following. The Committee shall have power to add to its membership.

III. The Managing Committee shall meet annually, in New York, on the Friday before the second Saturday in May. By special vote these meetings may be held elsewhere. Special meetings may

be called at any time by the Chairman. At any meeting, nine members of the Committee shall constitute a quorum for business.

IV. The officers of the Managing Committee shall be a Chairman, a Secretary, and a Treasurer. There shall be also an Executive Committee.

V. The Chairman of the Managing Committee shall be the official representative in America of the interests of the School. He shall present a Report annually to the Archaeological Institute concerning the affairs of the School.

VI. The Executive Committee shall consist of nine members. The Chairman, Secretary, and Treasurer of the Managing Committee, the President of the Archaeological Institute of America, and the Chairman of the Managing Committee of the American School of Classical Studies in Rome, shall be *ex officio* members of the Executive Committee; the other four members shall be chosen by the Managing Committee in the following manner: at the annual meeting in May, 1901, two members of the Managing Committee shall be chosen to serve for two years and two members to serve for one year, and at each subsequent annual meeting two members shall be chosen to serve for two years. The Chairman and Secretary of the Managing Committee shall be the Chairman and Secretary of the Executive Committee.

VII. The Managing Committee shall elect from its members as its representative an Associate Editor of the Journal of the Institute.

#### THE DIRECTOR AND THE PROFESSORS

VIII. The work of the School in Greece shall be under the superintendence of a Director. He shall be chosen and his salary shall be fixed by the Managing Committee. The term for which he is chosen shall be five years. He shall have charge of the School building, and shall be resident in Athens from the 1st of October to the 1st of July, with liberty to absent himself for short periods for purposes of exploration or research. He shall superintend the work of each member of the School, advising him in what direction to turn his studies, and assisting him in their prosecution. He shall have control of all excavations undertaken by the School. He shall make semi-annual Reports to the Managing Committee, in November and in May, of the work accomplished by the School.

IX. Each year the Managing Committee shall appoint from the instructors of the Universities and Colleges uniting in support of the School one or more Professors, who shall reside in Athens during the

ensuing year and take part in the instruction of the School. The Committee may appoint other Professors and Instructors, as circumstances require. In case of the illness or absence of the Director, the senior Professor shall act as Director for the time being.

X. The Director and Professors shall conduct regular courses of instruction, and shall at times hold public meetings at which such students of the School as they may select, or other persons invited by them to take part, shall read papers on subjects of their study and research, or make reports on the work undertaken by them or by the School.

#### THE SCHOOL YEAR

XI. The School year shall extend from the first day of October to the first day of July. During this period a regular member of the School shall ordinarily reside in Athens; but permission may be granted him by the Director to travel and study for a limited time elsewhere in Greece, in Greek lands, or in Italy. Further, under exceptional circumstances, with the consent of the Director and of the Chairman of the Managing Committee, a regular member of the School may be permitted to prosecute special studies in countries other than those just named, provided such studies are supplementary to work already begun in Athens.

#### THE MEMBERS OF THE SCHOOL

XII. Regular members of the School shall be those who are enrolled for a full year's work as candidates for a certificate. Associate members may be admitted to the School for a shorter term, but not for a period of less than three months; they shall be subject to the same regulations and shall be admitted to the same privileges as regular members, but they shall not be required to prepare a paper nor shall they receive a certificate.

XIII. Bachelors of Arts of coöperating Universities and Colleges, and all Bachelors of Arts who have studied at any of these institutions as candidates for a higher degree, shall be admitted to membership in the School on presenting to the Chairman of the Managing Committee a satisfactory certificate from the University or College at which they have last studied, stating that they are competent to pursue courses of study at the School. Such members shall be subject to no charge for tuition. All other persons who desire to become

members of the School shall make application to the Chairman of the Managing Committee, and if admitted they shall be required to pay a fee of \$25 per annum for tuition and library privileges. Students occupying rooms in the School building shall pay a fee of \$20 per annum for the use of furniture.

XIV. Every regular member of the School shall pursue some definite subject of study or research in Classical Literature, Art, or Antiquities, and shall present a paper embodying the results of some important part of his year's work, unless for special reasons he is excused from these obligations by the Director. His paper, if approved by the Director, shall be sent to the School's representative on the Editorial Board of the Journal of the Institute, in accordance with the provisions of Regulation XXI. If approved by the Editorial Board of the Journal also, it shall be issued as a Paper of the School.

XV. Excavation shall not be part of the regular work of a member of the School, but any member may, at the discretion of the Director, be permitted to take part in it. All work of excavation, of investigation, or of any other kind done by any member during his connection with the School, shall be regarded as done for the School and by the School, and shall be under the supervision and control of the Director.

XVI. No communication, even of an informal nature, shall be made by any member of the School to the public press, which has not previously been submitted to the Director and authorized by him.

XVII. Every regular member of the School who has completed one or more full years of study, the results of which have been approved by the Director, shall receive a certificate stating the work accomplished by him. This certificate shall be signed by the President of the Archaeological Institute, and the Chairman and the Secretary of the Managing Committee.

XVIII. Americans resident or travelling in Greece may, at the discretion of the Director, be allowed to enjoy the privileges of the School, although not enrolled as students.

#### FELLOWSHIPS

XIX. The Fellowships administered by the Managing Committee shall be awarded mainly by competitive examination. The subjects on which candidates will be examined, and the places and times at which examinations will be held, shall be announced not less than six months in advance.



XX. Every holder of one of these Fellowships shall be enrolled as a regular member of the School, and shall be required to fulfil the maximum requirement of residence, to present a paper embodying the results of some important part of his year's work, and to be a candidate for a certificate.

#### PUBLICATIONS

XXI. All manuscripts, drawings, or photographs intended for publication in the Papers of the School shall be sent, after approval by the Director, to the School's representative on the Editorial Board of the Journal of the Institute.

XXII. Every article sent for publication shall be written on comparatively light paper of uniform size, with a margin of at least two inches on the left of each page. The writing shall be on only one side of the leaf, and shall be clear and distinct, particularly in the quotations and references. Especial care shall be taken in writing Greek, that the printer may not confound similar letters, and the accents shall be placed strictly above the proper vowels, as in printing. All quotations and references shall be carefully verified *by the author*, after the article is completed, by comparison with the original sources. Failure to comply with the provisions of this regulation shall be sufficient ground for the rejection of the article.

XXIII. At least two careful squeezes of every inscription discovered by the School shall be taken as soon as possible; of these one shall be sent at once to the Editor-in-Chief of the Journal of the Institute, the other shall be deposited in the Library of the School.

## AMERICAN SCHOOL IN ROME

1907

THE American School of Classical Studies in Rome was founded by the Archaeological Institute of America in 1895. It is in charge of a self-perpetuating Managing Committee, and is supported by the coöperation of the corporations and alumni of a considerable number of American universities and colleges, and by private generosity. The title to its permanent fund and other property is vested in an incorporated Board of Trustees.

## REGULATIONS

## NAME AND OBJECT OF THE SCHOOL

I. The School shall be called The American School of Classical Studies in Rome. Its object shall be to promote the study of Classical Literature in its bearing upon antiquities and history; of Classical, Etruscan, and Italic Art and Archaeology, including Topography, Palaeography, and Epigraphy; and of the Art and Archaeology of the early Christian, the Mediaeval, and the Renaissance periods within the boundaries of Italy.

It shall furnish regular instruction and guidance in some or all of these subjects, shall encourage and assist in original research and exploration, and shall coöperate as far as practicable with the Archaeological Institute of America, and with the American School of Classical Studies at Athens, with which it is affiliated.

## GENERAL MANAGEMENT OF THE SCHOOL

II. The general affairs of the School shall be under the direction of a Managing Committee, which shall have authority to enlarge, reduce, or otherwise change its own membership, to determine the expenditure of the current funds of the School, and of the income from all invested funds and other property held in trust for the School by its Trustees, and to make such regulations for its own government and for that of the School as it may deem proper.

The President of the Archaeological Institute of America, the Editor-in-Chief of the Journal of the Institute, the Chairmen of the Managing Committees of the American School of Classical Studies at Athens and of the American School for Oriental Study and Research in Palestine, and the Director and Professors of the American School of Classical Studies in Rome, shall be members *ex officio* of the Managing Committee.

III. The Managing Committee shall meet annually in New York City on the Thursday before the second Saturday in May. A special meeting of the Committee may be called at any place or time by the Chairman at the request, or with the consent, of a majority of the Executive Committee. Twelve members shall constitute a quorum for the transaction of business.

IV. The officers of the Managing Committee shall be a Chairman, a Secretary, and a Treasurer, who shall be elected annually at the meeting in May, and shall serve for one year from the first day of September next following, or until their successors are duly elected and qualified. The Chairman shall be the official representative in America of the interests of the School. He shall present a report annually to the Council of the Archaeological Institute of America at its meeting in May.

V. In the intervals between the meetings of the Managing Committee the direction of the affairs of the School shall be vested in an Executive Committee, to consist of eleven members. The Chairman, the Secretary, and the Treasurer of the Managing Committee, the President of the Archaeological Institute of America, and the Chairman of the Managing Committee of the American School of Classical Studies at Athens, shall be members *ex officio* of the Executive Committee, and the first two named shall be respectively its Chairman and Secretary. The remaining six members of the Executive Committee shall be elected annually by the Managing Committee at its meeting in May, and shall serve for one year from the first day of September next following.

The Executive Committee shall have full authority to act for the Managing Committee in all matters arising in the intervals between the meetings of the Managing Committee: but it shall make no change in the appropriations for expenditure determined by the Managing Committee, unless in time of emergency, and by the unanimous vote of all its members. It shall present to the Managing Committee at its meeting in May a report of all its actions.

VI. The title to the permanent fund and other property of the School, exclusive of the funds for current expenses and of contribu-

tions of money for special objects, shall be vested in an incorporated Board of Trustees, to consist of not less than seven members. The Chairman and the Treasurer of the Managing Committee shall be members *ex officio* of the Board of Trustees. The remaining members shall be elected annually by the Managing Committee at its meeting in May, and shall serve for one year from the first day of September next following.

All income accruing from the permanent fund, or from other property held by the Trustees in trust for the School, shall be paid over by them into the hands of the Treasurer of the Managing Committee, at such intervals as he may determine, to be used as that Committee may direct.

The Trustees shall present annually to the Managing Committee at its meeting in May a report of the condition and manner of investment of all funds held by them in trust for the School.

VII. The Chairman of the Publication Committee shall be the Representative of the School upon the Editorial Board of the Journal of the Institute, during his term of service.

#### DIRECTION AND INSTRUCTION

VIII. The School shall be under the immediate superintendence of a Director, who shall be the representative in Italy of the Managing Committee. His term of office shall be five years, unless otherwise determined by the Managing Committee. He shall be elected, and his salary shall be fixed, by the Managing Committee, upon the recommendation of the Executive Committee. He shall reside in Rome during the whole of the school year, with liberty to absent himself for brief periods for purposes of exploration or research, or for the guidance of students of the School.

It shall be the duty of the Director to determine and supervise the studies of each Fellow and student of the School, to give such personal advice and assistance as may be practicable in the prosecution of independent study and investigation, and to conduct such regular courses of instruction as he may deem advisable. On the first day of April of each year he shall forward to the Chairman of the Managing Committee a preliminary report of the work of the School during the school year then current, and on the first day of September of each year he shall forward a final report, which shall be printed in whole or in part, at the discretion of the Chairman, in the Journal of the Institute.



IX. The Managing Committee, upon the nomination of the Executive Committee, may also appoint one or more Professors, who shall reside in Rome during a part or the whole of the school year, and shall give courses of regular instruction in the School according to their own discretion, with the approval of the Director. Each Professor shall be invited to forward to the Chairman of the Managing Committee on the first day of April of each year a preliminary report of his official services during the school year then current, and to forward a final report on the first day of September.

In case of the absence or disability of the Director, one of the Professors may be designated by the Director, or, failing that, by the Chairman of the Managing Committee, to act as Director for the time being.

X. The Director shall have authority to arrange each year for such other lectures, archaeological excursions, or other forms of instruction as he may think desirable; but the total expense incurred therefor, exclusive of gifts made for that specific purpose, shall not exceed the limit of appropriation fixed by the Managing Committee.

#### THE SCHOOL YEAR

XI. The school year shall extend from the fifteenth day of October to the first day of July. During this period Fellows and students of the School shall ordinarily reside in Rome; but permission may be granted by the Director to travel and study for a limited time elsewhere in Italy, or in Greece; and under exceptional circumstances, with the consent of the Director and of the Professor or Professors of the School, a Fellow or student may receive permission to prosecute special studies elsewhere than in Italian or Greek lands, provided such studies are in necessary continuation of some specific piece of work already begun in Rome.

#### FELLOWS

XII. The Fellowships administered by the Managing Committee shall be awarded mainly by competitive examination. The Managing Committee shall annually, at its meeting in May, appoint three of its members to serve as a Committee on Fellowships, and the committee thus constituted shall have authority over all matters connected with the examinations for and the award of the Fellowships.

The Committee on Fellowships shall annually cause to be published, in the Journal of the Institute and elsewhere, at least one year in advance of the time of the examinations, a circular of infor-

mation concerning the Fellowships, in which the places, dates, subjects, and scope of the examinations shall be specified.

The Fellowships shall be awarded for one year; but a Fellow in Classical Archaeology may be reappointed for a second year without examination, at the discretion of the Committee on Fellowships, on the recommendation of the Director and the Professors of the School. There shall not, however, be more than one such reappointment in any year.

Fellows shall be exempt from the charge for tuition, but shall in all other respects fulfil the maximum duties of students of the School, including that of the study of some special subject, and the preparation of a paper, in accordance with the provisions of the second paragraph of Regulation XIII. Each Fellow may also be required by the Director to devote some portion of his time to assistance in the guidance of other students or in the administrative work of the School. No Fellow may engage in any other occupation which, in the judgment of the Director, interferes in any way with his proper work as a Fellow of the School. On the first day of February and the first day of July of each year each Fellow shall forward to the Chairman of the Committee on Fellowships a detailed report of the way in which he has employed his time since his appointment to the Fellowship, or since the date of his last report.

#### STUDENTS

XIII. Bachelors of Arts of Universities and Colleges in good standing shall be admitted to membership in the School on presenting to the Chairman of the Managing Committee a recommendation from the Classical Department of the University or College at which they have last studied, that they are competent to pursue courses of study in the School. It is expected of all students that they shall have specialized in classics during their undergraduate course, and shall have a reading knowledge of German, French, and Italian. Students who have received the A.B. degree at any of the coöperating Colleges and Universities, or who have studied at any of these institutions for a higher degree, shall be subject to no charge for tuition. All other students shall be required to pay a fee of \$25 per annum for tuition and library privileges. Students who have already taken a year or two of graduate work will be better prepared to profit by the advantages of the School.

Every such student of the School shall ordinarily reside in Rome during the whole of the school year, as specified in Regulation XI,

and shall pursue such studies as the Director may approve, according to the second paragraph of Regulation VIII. Furthermore, he may select, with the advice of the Director, some definite topic for investigation within the range of subjects specified in Regulation I, and present thereupon a paper, which, if approved by the Director, shall be submitted to the Editor-in-Chief of the Journal of the Institute, with a view to acceptance and publication in that Journal as a paper of the School.

Each student of the School who has completed to the satisfaction of the Director one or more full years of study, including the preparation of a paper, in accordance with the second paragraph of this Regulation, shall receive a certificate stating the work accomplished; and this certificate shall be signed by the Director of the School.

#### SPECIAL STUDENTS

XIV. Persons otherwise fully qualified to be admitted as regular students of the School, but unable to remain in residence for an entire school year, may, under exceptional circumstances, be admitted as special students. But such special students shall not be admitted for a period of less than three months, and they shall fulfil all other requirements made of regular students, including the payment of the full tuition fee of \$25 (unless exempted from such payment under the provisions of the third paragraph of Regulation XIII). Regular students who are absent from their duties a considerable part of the year shall be removed to the class of special students.

The names of both regular and special students shall be published in all official lists of students of the School, but in separate classes.

#### MISCELLANEOUS

XV. Persons residing or travelling in Italy, who are not members of the School, may be admitted to some or all of its privileges for a longer or shorter time at the discretion of the Director.

XVI. All studies or work of investigation or exploration carried on by any Fellow or student during his membership in the School shall be considered a part of his work as a student of the School, and shall be under the supervision and control of the Director.

No communication of any sort to the public press, and no other publication relating to the studies or work of the School, shall be made by any Fellow or student without the authorization of the Director.

XVII. Any matter of administration not provided for in these Regulations may be provided for by a Standing Resolution, which shall require the previous recommendation of a majority of all the members of the Executive Committee, and the adoption by a majority vote of all the members present at a meeting of the Managing Committee, and being thus adopted shall remain in force until rescinded in the same form in which it was adopted; except that for the rescinding of a Standing Resolution the previous recommendation of the Executive Committee shall not be required.

XVIII. These Regulations may be altered or amended by a majority vote of all the members present at any meeting of the Managing Committee, provided such alteration or amendment shall have previously received the approval of a majority of all the members of the Executive Committee.



AMERICAN SCHOOL FOR ORIENTAL STUDY AND  
RESEARCH IN PALESTINE

1907

THE American School for Oriental Study and Research in Palestine was founded in 1900, under the auspices of the Society of Biblical Literature and Exegesis and the Archaeological Institute of America. It is supported by the coöperation of a number of American Universities and Seminaries, and by individual patrons.

## REGULATIONS

I. The object of the School shall be to furnish to properly qualified American students an opportunity to study, in Syria, Biblical literature; the history, geography, and archaeology of Syria and Palestine; and the ancient and modern languages of the country; to prosecute and aid original research; and to contribute, as opportunity may offer, to the advancement of knowledge in these subjects.

II. The Managing Committee shall include one representative from each of the Universities, Colleges, or Seminaries which support the School; all individuals who contribute to it not less than \$100 a year; three members chosen by the Society of Biblical Literature and Exegesis; the President of the Archaeological Institute of America, and the Chairmen of the Managing Committees of the Schools of Classical Studies at Athens and in Rome, *ex officio*. The Committee shall have power to add to its membership. The Managing Committee shall meet annually in connection with the meeting of the Archaeological Institute, or at such time and place as it may itself appoint. Special meetings may be called by the Chairman, and must be called at the request of a majority of the Committee. Nine members of the Committee shall constitute a quorum for business.

III. The Executive Committee shall consist of seven: the President of the Archaeological Institute of America, *ex officio*; five members chosen by the Managing Committee at its annual meeting, to hold office for one year, or till their successors are appointed;

and the Director of the School in Palestine, in the year next following his term of service.

IV. The Executive Committee shall choose its own officers, shall have charge of all money contributed to the School, shall appoint Directors of the School and fix their salaries, designate Fellows, act on applications for admission to the School, and do such other things as the interests of the School may require. It shall make an annual report in writing to the Managing Committee.

V. Changes in these Regulations may be made by a majority of the members of the Managing Committee present at any annual meeting.

VI. The School shall be under the superintendence of a Director appointed by the Executive Committee. It shall be the duty of the Director to secure and maintain quarters for the School, with the approval of the Executive Committee; to have charge of the property of the School; to superintend the work of the Fellows and students, giving them such direction, advice, and assistance as they severally need in prosecuting their studies; and to have the responsible oversight of all archaeological journeys and researches. At the close of each School year the Director shall make a written report to the Managing Committee of the work accomplished by the School. The Executive Committee may, at its discretion, appoint Associate Directors and Lecturers in the School, and define their duties and their relations to the Director.

VII. The School year shall extend from the 1st of October to the 1st of June. The Director, Fellows, and regular students of the School are expected during this term to be in residence in Jerusalem, except as, under the authority of the Director, they may be engaged in travel or research germane to the purpose of the School.

VIII. Fellowships in the School shall be filled by the Executive Committee, mainly by competitive examination. The Committee shall cause to be published in the *Journal of Biblical Literature*, the *American Journal of Archaeology*, and in a circular to the supporting institutions, information concerning the Fellowships, in which the subjects and scope of the examinations are defined, and the time and place at which they will be held specified.

IX. Bachelors of Arts or of Divinity of American Universities, Colleges, or Theological Schools, and, in exceptional cases, other qualified persons, may be admitted to the School as students on submitting to the Chairman of the Executive Committee satisfactory evidence that their previous studies have been of such a character as to fit them to profit by the opportunities that the School affords.

X. Students who have previously been members of any of the supporting institutions shall, upon application from that institution, be exempt from all charges for tuition. All other students will be required to pay into the treasury of the School, through the Director, an annual fee of \$25.

XI. Both men and women shall be received as students upon the conditions set forth above; and no preference shall be shown to any religious denomination.

XII. Residents or travellers in Palestine, who are not regular members of the School, may, at the discretion of the Director, be enrolled as Special Students, and enjoy the privileges of the School. Such students shall pay a tuition fee of \$25, except as provided in X. above.

XIII. All studies and researches by members of the School, designed for publication, shall be put in the hands of the Executive Committee, which shall decide how and where they shall be published. Articles the subject of which falls in the field of Biblical philology, criticism, or history shall be printed by preference in the *Journal of Biblical Literature*; those of a more distinctly archaeological character, in the *American Journal of Archaeology*.

XIV. No communication of any sort, relative to the School, its members, work, or interests, shall be given to the public press by any one connected with the School without having been previously submitted to the Director, and publication authorized by him.





# TWENTY-EIGHTH FINANCIAL STATEMENT

August 31, 1906, to August 31, 1907

The Council of the ARCHAEOLOGICAL INSTITUTE OF AMERICA

*In account with WILLIAM SLOANE, Treasurer*

<i>Cr.</i>		<i>Dr.</i>	
Balance, August 31, 1906	\$12,498.14	Fellowships:	
Boston Society	1,650.00	American School at Athens	\$600.00
New York Society	1,650.00	American School in Rome	600.00
Baltimore Society	497.58	American School in Palestine	600.00
Pennsylvania Society	1,000.00	Mediaeval and Renaissance Archaeology	600.00
Chicago Society	550.00	American Archaeology	500.00
Detroit Society	400.00	Director of American Archaeology	\$2,900.00
Wisconsin Society	550.00	Journal of the Institute, Second Series (see next page)	1,600.00
Cleveland Society	430.00	Codex Venetus of Aristophanes	6,493.19
Connecticut Society	700.00	Dr. Tozzer's Report	652.85
Washington Society	1,267.02	Towards building of School in Palestine	1,642.65
Iowa Society	180.00	Formation of new societies	1,000.00
Pittsburgh Society	300.00	Expenses of lectures	940.88
Colorado Society	550.00	Expenses of general meeting	1,213.21
St. Louis Society	1,003.58	Expenses of Councilors	76.74
Cincinnati Society	200.00	Administration: services of stenographers, postage, and other small bills	162.00
Rochester Society	477.00	Circulars and certificates	314.12
Salt Lake Society	369.00	Storage	101.75
Missouri Society	34.25	Exchange	146.75
Journal of the Institute, Vol. X:		Balance, August 31, 1907	3.00
School at Athens	\$800.00		9,844.07
School in Rome	800.00		
Sale of publications	998.45		
Refund Com. on Am. Archaeology	45.35		
Interest on deposits	139.84		
	\$27,091.21		

NEW YORK, August 31, 1907. E. E.

WILLIAM SLOANE, Treasurer.

\$27,091.21

## Journal of the INSTITUTE

## August 31, 1906, to August 31, 1907

<i>Cr.</i>		<i>Dr.</i>
Balance, August 31, 1906	\$1,353.89	\$1,836.77
Interest on deposits	20.41	762.32
Sale of letter press	4.00	336.62
Sale of publications	1.00	1,155.44
From Treasurer of the Archaeological Institute:		236.12
Volume X, third payment	\$1,666.66	
Volume XI, first payment	1,666.66	296.74
Volume XI, second payment	1,666.68	212.85
Volume XI, extra grant	900.00	59.12
Advertisements	15.05	26.50
Supplement account	566.36	8.00
Miscellaneous	11.78	50.00
	6,493.19	300.00
		50.00
		250.00
		500.00
		9.70
		3.08
		1,779.23
	<u>\$7,872.49</u>	<u>\$7,872.49</u>

JAMES M. PATON, *Managing Editor.*

NOTE. — The balance is larger than usual, as the bills for Vol. XI, No. 2, were not presented until after August 31.

## FINANCIAL STATEMENTS OF THE TREASURERS OF THE AFFILIATED SOCIETIES

September 1, 1906, to August 31, 1907

THE BOSTON SOCIETY *in account with* GARDINER MARTIN LANE, *Treasurer*

<i>Cr.</i>		<i>Dr.</i>	
Cash in hands of Treasurer, September 1, 1906 . . .	\$1.51	Remitted Archaeological Institute of America . . .	\$1,650.00
Annual subscriptions :		Paid on account of lectures . . . . .	133.75
1904-05 . . . . .	\$20.00	Paid for postage, stationery, etc. (Treasurer's office) . .	2.00
1905-06 . . . . .	110.00	Paid for collecting checks . . . . .	.40
1906-07 . . . . .	1,600.00	Balance, cash in hands of Treasurer, August 31, 1907 .	48.12
Life membership . . . . .	100.00		
Interest on deposits . . . . .	2.76		
	<u>\$1,834.27</u>		<u>\$1,834.27</u>

THE NEW YORK SOCIETY *in account with* EDWARD L. TILTON, *Treasurer*

<i>Cr.</i>		<i>Dr.</i>	
Cash on hand, September 1, 1906 . . . . .	\$104.65	Printing and stationery . . . . .	\$52.98
Interest on deposits in Union Trust Company . . . .	9.68	Clerical work . . . . .	23.75
Dues received :		William Sloane, Treasurer . . . . .	1,650.00
From annual members . . . . .	\$1,620.00	Balance, August 31, 1907 . . . . .	57.60
new annual members . . . . .	10.00		
annual members in arrears . . . . .	40.00		
	<u>\$1,784.33</u>		<u>\$1,784.33</u>

THE BALTIMORE SOCIETY in account with EDGAR G. MILLER, *Treasurer*

<i>Cr.</i>			<i>Dr.</i>
Cash on hand, September 1, 1906	\$143.49	Remitted to William Sloane, Treasurer	\$497.58
Receipts from life membership	100.00	Postage, invitations, stereopticon, etc.	75.91
Receipts from subscriptions :		Balance, August 31, 1907	60.00
Old	\$20.00		
Current year	370.00		
	<u>\$633.49</u>		<u>\$633.49</u>

THE PENNSYLVANIA SOCIETY in account with WILFRED P. MUSTARD, *Treasurer*

<i>Cr.</i>		<i>Dr.</i>	
Cash on hand, September 1, 1906.	\$197.93	Expenses of Society	\$52.15
Fees from annual members	1,120.00	Remitted to William Sloane, Treasurer	1,000.00
Interest from Girard Trust Co.	6 46	Balance, August 31, 1907	272.24
	<u>\$1,324.39</u>		<u>\$1,324.39</u>

THE CHICAGO SOCIETY in account with EDWARD CAPPS, *Treasurer*

<i>Cr.</i>		<i>Dr.</i>
Cash on hand, September 1, 1906.	\$55.31	Expenses Chicago Society . . . . .
Fees from annual members . . . . .	560.00	Remitted to William Sloane, Treasurer . . . . .
Fees overdue . . . . .	20.00	Cash on hand, August 31, 1907 . . . . .
	<u>\$635.31</u>	<u>\$635.31</u>



## FINANCIAL STATEMENTS OF THE TREASURERS OF THE AFFILIATED SOCIETIES (Continued)

## THE DETROIT SOCIETY in account with PERCY IVES, Treasurer

<i>Cr.</i>		<i>Dr.</i>
Cash on hand, September 1, 1906	\$9.92	\$69.00
Received from annual members	560.00	44.20
		400.00
		50.00
		6.72
	<u>\$569.92</u>	<u>\$569.92</u>

## THE WISCONSIN SOCIETY in account with M. S. SLAUGHTER, Treasurer

<i>Cr.</i>		<i>Dr.</i>
Cash on hand, September 1, 1906	\$0.00	\$550.00
Dues of life member	100.00	6.00
Dues of annual members	500.00	16.02
		6.00
		21.98
	<u>\$600.00</u>	<u>\$600.00</u>

## THE CLEVELAND SOCIETY in account with HAROLD N. FOWLER, Treasurer

<i>Cr.</i>		<i>Dr.</i>
Cash on hand, September 1, 1906	\$12.90	\$9.40
Fees from annual members, 1905-06	20.00	9.50
Fees from annual members, 1906-07	460.00	12.61
		430.00
		31.99
	<u>\$492.90</u>	<u>\$492.90</u>

## THE CONNECTICUT SOCIETY in account with PAUL BAUR, Treasurer

<i>Cr.</i>		<i>Dr.</i>
Cash on hand, September 1, 1906	\$6.84	\$11.50
Fees from annual members	750.00	700.00
		45.34
	<u>\$756.84</u>	<u>\$756.84</u>

## THE WASHINGTON SOCIETY in account with JOHN B. LARNER, Treasurer

<i>Cr.</i>		<i>Dr.</i>
Annual dues:		\$77.73
1904-05	\$10.00	5.00
1905-06	120.00	35.00
1906-07	1,210.00	18.00
1907-08	10.00	12.00
Life membership	100.00	25.25
		10.00
		1,267.02
	<u>\$1,450.00</u>	<u>\$1,450.00</u>

## THE IOWA SOCIETY in account with C. H. WELLER, Treasurer

<i>Cr.</i>		<i>Dr.</i>
Cash on hand, September 1, 1906	\$43.88	\$71.96
From dues	545.05	\$21.40
Refund from Treasurer	48.81	28.40
		480.00
		57.38
	<u>\$637.74</u>	<u>\$637.74</u>

## FINANCIAL STATEMENTS OF THE TREASURERS OF THE AFFILIATED SOCIETIES (Continued)

## THE PITTSBURGH SOCIETY in account with WILLIAM A. WAX, Treasurer

<i>Cr.</i>		<i>Dr.</i>
Balance, September 1, 1906	\$165.83	
Annual dues	480.00	
Interest	1.34	
		Remitted to William Sloane, Treasurer . . . . . \$300.00
		Expenses of Society :
		Lectures . . . . . \$69.60
		Stationery and postage . . . . . 53.55
		Balance, August 10, 1907 . . . . . 224.02
	<u>\$647.17</u>	<u>\$647.17</u>

## THE COLORADO SOCIETY in account with U. S. HOLLISTER, Treasurer

<i>Cr.</i>		<i>Dr.</i>
Balance, September 1, 1906	\$219.50	
Fees from 45 annual members	450.00	
		Remitted to William Sloane, Treasurer . . . . . \$550.00
		Printing, postage, etc. . . . . 70.25
		Cash on hand, August 31, 1907 . . . . . 49.25
	<u>\$669.50</u>	<u>\$669.50</u>

## THE ST. LOUIS SOCIETY in account with J. M. WULFING, Treasurer

<i>Cr.</i>		<i>Dr.</i>
Balance, August 31, 1906	\$91.58	
Fee from life member	100.00	
Fees from annual members (1905-06)	110.00	
Fees from annual members (1906-07)	1,090.00	
Interest	5.00	
		F. W. Shipley, Secretary, postage, stationery, etc. . . . . \$90.20
		Year Book . . . . . 97.85
		Stationery and printing . . . . . 102.50
		Lectures . . . . . 95.20
		Treasurer's postage . . . . . 7.00
		Exchange . . . . . .25
		Remitted to Treasurer . . . . . 1,003.58
	<u>\$1,396.58</u>	<u>\$1,396.58</u>

## THE KANSAS CITY SOCIETY in account with PAUL B. JENKINS, Treasurer

<i>Cr.</i>		<i>Dr.</i>	
Received from former treasurer, January 1, 1907 . . . . .	\$84.02	Remitted to William Sloane, Treasurer . . . . .	\$222.00
Receipts from members . . . . .	240.00	Postage . . . . .	10.00
		Stereopticon, chairs, etc. . . . .	66.20
		Balance, August 31, 1907 . . . . .	26.82
	<u>\$324.02</u>		<u>\$324.02</u>

## THE ROCHESTER SOCIETY in account with J. FOSTER WARNER, Treasurer

<i>Cr.</i>		<i>Dr.</i>	
Cash on hand, Jan. 1, 1907 . . . . .	\$13.54	Remitted to William Sloane, Treasurer . . . . .	423.00
Receipts from subscriptions for current year . . . . .	489.00	Postage, invitations, etc. . . . .	32.79
	<u>\$493.54</u>	Balance, August 31, 1907 . . . . .	37.75
			<u>\$493.54</u>







## TWELFTH FINANCIAL STATEMENT

September 1, 1906, to August 31, 1907

## GENERAL ACCOUNT

The Managing Committee of the AMERICAN SCHOOL OF CLASSICAL STUDIES IN ROME

*In account with C. C. CUYLER, Treasurer**Dr.*

<i>Cr.</i>		<i>Expenses in Italy:</i>	
Cash in hands of bankers in New York, September 1, 1906	\$1,237.16	Salary of the Director . . . . .	\$3,000.00
Cash in hands of bankers in Rome, September 1, 1906 .	992.04	Salary of the Professor of Latin . . . . .	1,000.00
	\$2,229.20	Fellowship salaries . . . . .	3,400.00
Subscriptions to current expense fund, representing:		Professor Carter's salary . . . . .	1,459.34
Bryn Mawr College . . . . .	\$200.00	Mr. De Con's salary . . . . .	1,000.00
Columbia University . . . . .	250.00	Additional instruction . . . . .	310.68
Cornell University . . . . .	250.00	Library . . . . .	433.80
Harvard University . . . . .	225.00	Rent . . . . .	2,324.27
Johns Hopkins University . . . . .	250.00	Fuel . . . . .	85.14
Mount Holyoke College . . . . .	250.00	Light . . . . .	58.00
Northwestern University . . . . .	250.00	Furnishings . . . . .	200.00
Smith College . . . . .	200.00	Service . . . . .	297.40
Syracuse University . . . . .	100.00	Insurance . . . . .	7.54
University of Chicago . . . . .	75.00	Repairs . . . . .	60.02
University of Pennsylvania . . . . .	135.00	Supplies . . . . .	6.19
Vassar College . . . . .	115.00	Garden . . . . .	107.79
Wellesley College . . . . .	250.00	Upper apartment . . . . .	48.44
Western Reserve University . . . . .	110.00	Director's office expenses (postage, printing, stationery, telegrams, telephone, etc.) . . . . .	81.82
Yale University . . . . .	250.00	Night watchman . . . . .	25.24
Subscriptions from alumni representing:	2,910.00	Storage of casts . . . . .	26.21
Brown University . . . . .	120.00		
Columbia University . . . . .	425.00		
Cornell University . . . . .	80.00		
Harvard University . . . . .	340.00		
Princeton University . . . . .	630.00		
Yale University . . . . .	525.00		
Williams College . . . . .	40.00		
Individual Subscriptions received in America . . . . .	2,160.00		
	150.00	Banker's commissions in Italy, loss on foreign exchange, incidentals, etc. . . . .	74.12
			\$13,931.88

Archaeological Institute of America:		
Two fellowships	1,200.00	
Subscriptions toward Fellowship in Christian Archaeology from:		
Andover Theological Seminary	25.00	
Boston University School of Theology	25.00	
Colgate University	25.00	
Divinity School, University of Chicago	25.00	
Episcopal Divinity School, Philadelphia	25.00	
General Theol. Seminary of New York	25.00	
Harvard Divinity School	25.00	
McCormick Theological Seminary	25.00	200.00
Subscriptions for other special objects, viz.:		
For Professor Carter's salary	1,000.00	
For Mr. De Cou's salary	1,000.00	
For lectures	97.09	
For Research Fellowships in Classical Archaeology	1,600.04	
For publication of results of scientific investigations conducted by the School	999.96	
Tuition fees		4,697.09
Interest on deposits in Rome		72.81
Interest on deposits in New York		9.78
Interest on Villino		21.66
Room rentals		34.95
Received for repairs		166.02
From income on endowment		18.44
From the Director, to meet deficit in budget allowances for service, repairs, light, etc.		4,247.89
Advanced by bankers in New York against purchase of securities for Endowment Fund Account		151.03
Less debit, balance with bankers in New York on August 31, 1907	1,270.41	1,515.84
		<u>\$19,784.71</u>

NEW YORK, August 31, 1907. *E. & O. E.*

NOTE 1. — On items of receipts and expenses in Italy exchange is computed on an average basis of 5.15 lire to the dollar.  
 NOTE 2. — As this statement covers only the current or general account of the School, it does not include among the subscriptions for special objects enumerated above two gifts in Rome for the library aggregating \$1,920.96, which amount is now on deposit at interest in the endowment fund of the School at credit of the "Library Fund, special account."

C. C. CUYLER, *Treasurer.*
\$19,784.71

Expenses in America:  
 Expenses of Chairman: 300.00  
 Expenses of Treasurer:  
 Postage, printing, stationery,  
 collection charges, typewriting,  
 carfare and expenses of collector,  
 telegrams, cables, etc. 245.93  
 Collector's salary and commissions 798.25  
 Clerical services 150.00  
 Payment to Archaeological Institute of America,  
 account of expense of publication of the Journal 800.00  
 Interest charges on debit balances with bankers in New York 7.35  
 Cost of securities purchased for endowment fund and charged to current account 2,786.25  
 Balance on hand in Rome on August 31, 1907 5,087.78  
 690.93



<i>Cr.</i>	<i>Dr.</i>
In hands of Treasurer, September 1, 1906 . . . . .	\$3,274.09
Subscriptions, 1906-07, representing :	
Andover Theological Seminary . . . . .	\$100.00
Boston University . . . . .	100.00
Bryn Mawr College . . . . .	100.00
University of Chicago . . . . .	100.00
Columbia University . . . . .	100.00
Cornell University . . . . .	100.00
Hartford Theological Seminary . . . . .	100.00
Harvard University . . . . .	100.00
Hebrew Union College . . . . .	100.00
Johns Hopkins University . . . . .	100.00
University of Pennsylvania . . . . .	100.00
Philadelphia Divinity School . . . . .	100.00
Princeton University . . . . .	100.00
Trinity College, Hartford . . . . .	100.00
Union Theological Seminary, New York . . . . .	100.00
Wellesley College . . . . .	100.00
Yale University . . . . .	100.00
Archaeological Institute of America, Appropriation . . . . .	600.00
	1700.00
Salary of Director . . . . .	\$1,000.00
Library (books, binding, etc.) . . . . .	\$472.66
Less received for room rent and fees . . . . .	61.58
Printing catalogue of library . . . . .	95.60
Expenses at Jerusalem :	
Rent . . . . .	231.60
Expense for caretakers, 1906-07 . . . . .	74.62
Director's expenses, 1906-07 . . . . .	21.32
	<u>327.54</u>
Less received for room rent . . . . .	11.54
Fellowship . . . . .	600.00
Expenses of Committee . . . . .	36.14
Publishing "Papers, II." (balance) . . . . .	46.50
Advanced to Director, 1907-08 . . . . .	200.00
Balance, property in hands of Treasurer, August 31, 1907 :	
Deposit, Provident Institution for Savings . . . . .	\$1,242.07
Deposit, Suffolk Savings Bank . . . . .	1,082.75
Note of hand . . . . .	200.00
Cash, State Street Trust Co. . . . .	899.37
	3,424.19

Individual subscriptions . . . . .	425.00
Interest . . . . .	130.42
	<u>\$6,129.51</u>

\$6,129.51

### EXPLORATION FUND in account with JAMES HARDY ROPES, *Treasurer*

<i>Cr.</i>		<i>Dr.</i>
Amount of Fund, September 1, 1906 . . . . .	\$2,968.72	Balance, property in hands of Treasurer, August 31, 1907 :
Interest on bonds . . . . .	105.00	\$3,000 N. Y. C. R. R. 1st mtg. bonds . \$2,970.00
		Deposit, Suffolk Savings Bank . . . . . 103.72
	<u>\$3,073.72</u>	<u>\$3,073.72</u>

### BUILDING FUND in account with JAMES HARDY ROPES, *Treasurer*

<i>Cr.</i>		<i>Dr.</i>
Contribution from Archaeological Institute of America . . . . .	\$1,000.00	Balance, property in hands of Treasurer, August 31, 1907 :
Contribution from Harvard Semitic Museum . . . . .	1,000.00	Cash, State Street Trust Company . . . . . \$6,325.00
Individual contributions . . . . .	4,325.00	
	<u>\$6,325.00</u>	<u>\$6,325.00</u>

JAMES HARDY ROPES, *Treasurer*.

CAMBRIDGE, August 31, 1907.

CONTRIBUTORS TO THE SCHOOLS AT ATHENS  
AND IN ROME

1906-1907

SCHOOL AT ATHENS

*For Current Expenses*

*For Adelbert College of Western Reserve University:*

Messrs. Charles W. Bingham, William E. Cushing, Samuel Mather, William G. Mather, Albert A. Pope, W. S. Tyler.

*For Brown University:*

This subscription is secured in perpetuity by "The Albert Harkness Fund for the Benefit of Brown University."

*Bryn Mawr College.*

*Columbia University.*

*Cornell University.*

*Dartmouth College:*

A portion of the subscription depends on individual contributors.

*For the George Washington University:*

Dr. J. C. Hoppin, Dr. George Horton, Rev. R. L. Howell, Mrs. Gardiner G. Hubbard, Mrs. Hennen Jennings, Mr. Arthur J. Parsons, Mrs. S. W. Woodward.

*For Harvard University:*

Mrs. J. B. Ames, Mr. A. R. Benner, Mrs. W. G. Farlow, Messrs. W. W. Goodwin, J. C. Hoppin, James Loeb, C. E. Norton, D. W. Ross.

*Johns Hopkins University.*

*Mt. Holyoke College.*

*Princeton University.*

*Smith College.*

*Syracuse University.*

*For the University of California :*

Messrs. William Babcock, † Thomas R. Bacon, Charles R. Bishop, William B. Bourn, † Charles R. Brown, † Charles M. Gayley, Mrs. Phœbe A. Hearst, I. W. Hellman, † James McDonald, James D. Phelan, Louis Sloss & Co., Levi Strauss & Co., † Jacob Voorsanger, Raphael Weill, † Benjamin Ide Wheeler, and Alumni, Friends, and Undergraduates of the University of California.

Total contributions to the Permanent Fund, \$3892.24.

*University of Chicago.**For the University of Michigan :*

Messrs. T. B. Bronson, D. M. Ferry, C. L. Freer, F. L. Geddes, F. J. Hecker, D. Heineman, W. H. Murphy, T. W. Palmer, H. Russel, W. Savidge, E. T. Tappey, B. Walker, Floyd B. Wilson, R. M. Wright, Mrs. Helen H. Newberry.

*For the University of Vermont :*

Messrs. Frederick Billings, Thomas S. Buckham, Charles A. Catlin, John H. Converse, E. N. Foss, Lewis Francis, Bert H. Hill, Henry W. Hill, Horace K. Tenney, Edward Wells (*deceased*), Frank R. Wells, John B. Wheeler, J. R. Wheeler, Mrs. W. A. Manchee.

*For Vassar College :*

Mr. Samuel D. Coykendall.

*Wellesley College.**Wesleyan University.**Williams College.**Yale University.**For the Theodore Woolsey Heermance Memorial Fund :*

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† These contributed lectures.



S. Waite, Messrs. C. H. Weller, J. R. Wheeler, J. W. White, T. S. Woolsey, H. B. Wright, H. P. Wright.

The Treasurer of the Managing Committee of the School at Athens gratefully acknowledges also the following gifts:

*For the Fellowship in Architecture:*

Carnegie Institution of Washington	\$1000
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*For the Heermance Memorial Fund:*

From friends of Dr. Heermance and various donors	\$1035
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*Without stipulation:*

Clarence M. Hyde, Esq.	\$100
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The following gifts are gratefully acknowledged by the Director:

*For the excavations at Corinth:*

Dr. Charles Peabody	francs 100
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*Without stipulation:*

Judge Francis C. Lowell	francs 1050
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## SCHOOL IN ROME

*For Current Expenses, Fellowship in Christian Archaeology, and Other  
Special Objects*

*Andover, Mass.:*

Andover Theological Seminary.

*Baltimore, Md.:*

Johns Hopkins University.

*Boston, Mass.:*

Boston University School of Theology, W. V. Keller.

*Bryn Mawr, Pa.:*

Bryn Mawr College.

*Cambridge, Mass.:*

Harvard University Divinity School; Harvard University through Mrs. J. B. Ames, H. W. Haynes, H. P. Amen, Prentiss Cummings, Ginn & Co., N. P. Hallowell, Rev. F. Johnson, B. S. Ladd, Mrs. G. H. Shaw, Charles Peabody, George Wigglesworth.

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R. M. Gallaway, Treadwell Cleveland, C. A. de Gersdorff, R. H. Sayre, John B. Dennis, Clarence M. Hyde, Gerard Beekman, Allison V. Armour, Archaeological Institute of America, Egbert G. March, John S. Sheppard, Jr., E. D. Morgan, Theodore M. Davies, James T. Woodward, Hon. Seth Low, George S. Brewster, Prof. E. R. A. Seligman, Howard Mansfield, Andrew McKinley, Henry P. Hatch, Wm. I. Walter, Frederic W. Stevens, W. W. Lawrence, George N. Miller, Dr. and Mrs. C. Dunham, Dr. L. A. Stimson, Wm. Lummis, Miss R. Putnam, Prof. M. I. Pupin, O. G. Villard, Edward King, C. Ledyard Blair, I. N. Seligman, I. N. Phelps Stokes, H. W. Sackett, Chas. F. Brown, H. D. Auchincloss, Thomas Thacher, Wm. Manice, Temple Bowdoin, F. A. Schermerhorn, Dr. F. H. Markoe, W. C. Osborn, Pliny Fisk, Charles Scribner, W. B. Hornblower, Wm. M. Barnum, A. Van Name, R. S. White, Wm. Goddard, W. W. Keen, Franklin B. Dexter, H. L. Satterlee, Joseph Larocque, R. Fulton Cutting, Stuyvesant Fish, Geo. W. Schurman, S. P. Thomas, E. P. Burgess, J. L. Cadwalader, J. S. Baird, Richard Irvin, P. D. Handy, C. W. Kelsey, Payson Merrill, David Wilcox, Columbia University, Payne Whitney, J. D. Rockefeller, Jr., S. R. Betts, G. G. DeWitt, John Farr, W. T. Lawson, A. S. Brown, D. W. McCord, William Baylis, G. L. Rives, Jefferson Seligman, Julien T. Davies, J. S. Dennis, F. B. Van Vorst, Winthrop Burr, Edward Mitchell, O. G. Jennings, Wm. Dulles, Jr., Rev. Morgan Dix, Geo. M. Tuttle, C. S. Fairchild, F. J. Stimson, J. R. Sheffield, Geo. L. Prentiss, R. E. Schirmer, General Theological Seminary, S. H. Ordway, De Lancey Nicoll, J. M. Duane, C. E. Kimball, Robert Brown, S. S. Auchincloss, James Loeb, Herbert Parsons, J. F. Kernochan, Dr. Samuel

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Wellesley College.

*For Endowment Fund*

Professor S. B. Platner, Richard Mortimer (Library Fund, Special Account), J. L. Breese (Library Fund, Special Account).

## FELLOWSHIPS

1908-1909

## IN THE SCHOOLS IN ATHENS AND ROME

Fellowships will be awarded as follows for the year 1908-09: at the American School of Classical Studies at Athens, two in Greek Archaeology, with a stipend of \$600 each, and one Fellowship in Architecture (maintained by the Carnegie Institution of Washington), with a stipend of \$1000; and at the American School of Classical Studies in Rome, two Fellowships for Research (maintained by the Carnegie Institution), one in Roman Classical Archaeology, and one in Roman Literature or Roman Classical Archaeology, each with a stipend of \$800, one Fellowship in Roman Classical Archaeology, with a stipend of \$600, and probably one in Christian Archaeology, with a stipend of \$600.

For the year 1908-09 the Fellowship in Architecture at the School at Athens will be awarded without examination, but candidates will be required to submit specimens of their work as draughtsmen; the Fellowships for Research at the School in Rome will be awarded to present or former members of the School, and, at the discretion of the Committee on Fellowships, to other candidates of special qualifications, without an examination. Applications for these Fellowships must be made not later than February 15, 1908.

The remaining Fellowships are awarded chiefly on the basis of competitive written examinations, but other evidence of the ability and attainments of candidates will be considered. They are awarded for one year; a Fellow in Classical Archaeology in either School, however, may, at the discretion of the Committee on Fellowships, be reappointed for a second term without an examination, on the recommendation of the Director and Professors of the School, but not more than one such reappointment will be made in either School in any year, and no Fellowship in Classical Archaeology may be held for more than two years.

The holders of these Fellowships will be enrolled as regular members of the School to which they are attached, and will be required



to pursue their studies, under the supervision of its Director, during the full school year. But Fellows of either School, with the consent of the Director, may spend a limited portion of the year in residence at the other School, under the supervision of its Director. In addition to his general studies, each holder of a Fellowship is required to prosecute some definite subject of special research, and, after the completion of the year, to present a paper embodying the results of his investigation. Twice in the year, namely on February 1 and July 1, each Fellow will make a report to the Chairman of the Committee on Fellowships, with regard to the use which he has made of his time. A somewhat detailed description of the progress of his researches will be required. For the prosecution of his special investigation he may obtain leave, under certain conditions, to supplement his studies at Athens or in Rome by researches elsewhere than in Greece or Italy. (See Regulations XI and XX of the School at Athens, and Regulations XI and XII of the School in Rome.) The Fellow must be a candidate for a certificate.

Each candidate must announce in writing his intention to offer himself for examination. This announcement must be made to the Chairman of the Committee on Fellowships of the School which the candidate wishes to join (Professor H. N. Fowler, *Western Reserve University, Cleveland, Ohio*, for the School at Athens; and Professor James C. Egbert, Jr., *Columbia University, New York, N. Y.*, for the School in Rome), and must be in the Chairman's hands not later than February 1, 1908. The receipt of the application will be acknowledged and the candidate will receive a blank, to be filled out and returned to the Chairman by February 15, in which he will give information in regard to his studies and attainments. A copy of this blank may also be obtained at any time by application to the proper Chairman.

The examinations will be held in Athens, in Rome, and at any of the universities or colleges represented on the Managing Committee of either School, on Monday, Tuesday, and Wednesday, March 9, 10, and 11, 1908, for the Fellowships of the School in Rome; and on Thursday, Friday, and Saturday, March 12, 13, and 14, for the Fellowships of the School at Athens.

The subject for special study in architecture for candidates for Fellowships in Classical Archaeology in the School at Athens is the temple of Zeus at Olympia.

The award of the Fellowships will be made, and notice sent to all candidates, as soon as practicable after the examinations are held. This notice will be mailed probably not later than May 1. The

income of these Fellowships is paid in three equal instalments on August 15, January 15, and June 1 for the School at Athens, and on September 1, January 1, and April 1 for the School in Rome.

The Fellowship examinations of 1909 will be held in March of that year under conditions similar to those which are stated above. Special inquiries on the subject of the Fellowships of the School at Athens should be addressed to Professor Harold N. Fowler, *Western Reserve University, Cleveland, Ohio*; and of the Fellowships of the School in Rome, to Professor James C. Egbert, Jr., *Columbia University, New York, N. Y.*

#### IN THE SCHOOL IN PALESTINE

The Thayer Fellowship with a stipend of \$600 will be awarded for the year 1908-09, chiefly on the basis of a competitive written examination, although other evidence of ability and attainments on the part of candidates will be taken into consideration.

This Fellowship is open to Bachelors of Arts of universities and colleges in the United States of America, and to other American students of similar attainments. Candidates will be expected to have such a knowledge of Greek (including Hellenistic Greek), Latin, French, and German as will enable them to make effective use of books written in those languages. The examination will also include Biblical Hebrew, the history and geography of Palestine (ancient and modern), its archaeology, the elements of North Semitic epigraphy, and the outlines of Biblical and early Christian literature. Optional papers will be set in Syriac and modern written Arabic. Students who propose to devote themselves chiefly to the early Christian period or to mediaeval and modern times should shape their preparation accordingly, and will be permitted, on consultation with the Committee, to substitute other subjects for some of those named.

The examination will be held on the 9th, 10th, and 11th of March, 1908, at any one of the colleges or theological seminaries coöperating in the maintenance of the School, namely, Andover Theological Seminary, Boston University, Bryn Mawr College, Columbia University, Cornell University, the General Theological Seminary in New York, Hartford Theological Seminary, Harvard University, the Hebrew Union College in Cincinnati, Johns Hopkins University, McCormick Theological Seminary, New York University, Princeton University, the Protestant Episcopal Divinity School in Philadelphia, Trinity College in Hartford, Union Theological Seminary in New

York, University of Chicago, University of Pennsylvania, Wellesley College, Yale University.

Persons intending to offer themselves for the examination should consult the Secretary of the Committee on Fellowships, Professor Charles C. Torrey, *Yale University, New Haven, Conn.*, and must announce to him their intention in writing not later than the first of February. On making such announcement the applicant will receive a blank to be filled out with information respecting his studies and attainments.

The award of the Fellowship will be made known to all candidates as soon after the examination as practicable, probably by the first of May.

The income of the Fellowship will be paid in two instalments of \$300 each, — the first on August 1, the second on the fifteenth day of the following May.

The principal papers set in the examination in 1907 are printed on pp. 253–256 of this Report.

## FELLOWSHIP EXAMINATIONS IN THE SCHOOL AT ATHENS

The examination in 1908 will cover the subjects mentioned below, and will be based on the books specially named. Other books are named for supplementary reading and reference. For additional titles, candidates are referred to the list of "Books Recommended," which was published in the Appendix to each of the first two volumes of the *Journal of Archaeology, Second Series*.

Each candidate is required to pass an examination in Modern Greek and in three of the other six subjects mentioned below, not as heretofore in all. Each candidate should strive to make his study of the special subjects in Greek Archaeology mentioned below as largely objective as possible, by the careful inspection and comparison of monuments of Greek art, in originals if possible, otherwise in casts, models, electrotypes, photographs, and engravings. The time at which examinations will be held in 1908 is named in each case. Details of the subjects of examination, particularly in Greek Architecture and Greek Sculpture, are subject to change from year to year.

At the time of announcing his desire to take the examinations (February 1), each candidate should inform the chairman of the Committee on Fellowships which three of the six subjects he selects. Candidates are strongly urged to submit to the Committee on Fellowships any papers on archaeological subjects that they have written, whether such papers have been printed or not. The award of Fellowships will be in part determined by the quality of the papers submitted.

Fellows are charged no fee for tuition. The men who are holders of fellowships will be allowed to occupy furnished rooms in the School building on payment by each of \$20 per annum.

Fellows of the School are advised to spend the summer preceding their year at Athens in study at the museums of Northern Europe.

**Greek Archaeology.** An outline of Prehellenic antiquities of Greece, and the study of Greek painting, terra-cottas, numismatics, glyptics, small bronzes, and jewels. *Two hours. (Thursday, March 12, 9 A.M.)*

Tsountas and Manatt, *The Mycenaean Age*; A. J. Evans, 'Mycenaean Tree and Pillar Cult,' *Journal of Hellenic Studies*, Vol. XXI; G. F. Hill, *Handbook of Greek and Roman Coins*; *Coins of the Ancients*; Boston Museum of Fine Arts, *Guide to the Perkins Collection of Greek and Roman Coins*; Smith's *Dictionary of Antiquities*, the appropriate articles, 'Sculptura,' 'Monile,' 'Inauris,' etc.; similar articles in Baumeister, *Denkmäler des klassischen Alterthums*, named under 'II Kunstgeschichte,' in the 'Systematisches Verzeichniss,' at the close of the work; Catalogues of the British Museum, *Bronzes, Engraved Gems, Terra-cottas*; E. Pottier, *Statuettes de terre cuite dans l'antiquité*.

[NOTE. Collignon's *Manual of Greek Archaeology*, translated by J. H. Wright, is now out of date on many points, and cannot therefore be recommended without reserve. The same may be said of Murray's *Handbook of Greek Archaeology*.]



REFERENCE: P. Gardner, *A Grammar of Greek Art*; H. B. Walters, *The Art of the Greeks*; F. Winter, *Kunstgeschichte in Bildern, Das Altertum, Abteilung I*; A. Springer, *Handbuch der Kunstgeschichte, Das Altertum*, von A. Michaelis, 7th edition; Perrot and Chipiez, *Histoire de l'art dans l'antiquité*, Vol. VI; William Ridgeway, *The Early Age of Greece*; H. R. Hall, *The Oldest Civilization of Greece*; F. Winter, *Antike Terrakotten*; A. J. Evans, 'Excavations at Knossos,' in current numbers of *Annual of the British School at Athens*; A. Furtwängler, *Die antiken Gemmen*; E. Drerup, *Homer, die Anfänge der hellenischen Kultur*.

**Greek Architecture**, with some special study of the Temple of Zeus at Olympia. *Two hours. (Thursday, March 12, 11 A.M.)*

Choisy, *Histoire de l'architecture*, I (1898); J. Durm, *Baukunst der Griechen*, in his *Handbuch der Architektur*, II, 1, 2d edition; Anderson and Spiers, *Architecture of Greece and Rome*. The principal works of reference for the Temple of Zeus at Olympia are *Olympia, Ergebnisse der Ausgrabungen*, Vols. II, pp. 4-27, pls. viii-xvii, and III, pp. 44-181, pls. ix-xly, and the summary account in Frazer's *Pausanias*, Vol. III, pp. 492-540.

REFERENCE: Perrot and Chipiez, *Histoire de l'art dans l'antiquité*, Vol. VII; F. v. Reber, *History of Ancient Art*, translated by Clarke; Koldewey und Puchstein, *Griech. Tempel in Unteritalien und Sicilien*; Penrose, *Principles of Athenian Architecture*; Borrmann und Neuwirth, *Geschichte der Baukunst, I, Altertum*.

**Greek Sculpture**. *Two hours. (Thursday, March 12, 2 P.M.)*

Gardner, *Handbook of Greek Sculpture*; Tarbell, *History of Greek Art*; Robinson, *Catalogue of Casts* (edition of 1896) in the Boston Museum of Fine Arts; Collignon, *Histoire de la sculpture grecque*.

REFERENCE: Overbeck, *Geschichte der griechischen Plastik*; Waldstein, *Essays on the Art of Pheidias*; Furtwängler, *Masterpieces of Greek Sculpture*; Friederichs-Wolters, *Gipsabgüsse antiker Bildwerke*; Overbeck, *Die antiken Schriftquellen*; R. Kekulé von Stradonitz, *Die griechische Skulptur*; E. von Mach, *Handbook of Greek and Roman Sculpture*, with the *University Prints*. For the sculptures of the Parthenon, A. H. Smith, *Catalogue of Sculpture, British Museum*, I; A. S. Murray, *The Sculptures of the Parthenon*.

**Greek Vases**. *Two hours. (Friday, March 13, 9 A.M.)*

Von Rohden, *Vasenkunde*, in Baumeister's *Denkmäler*; Robinson's Introduction to the *Catalogue of Greek, Etruscan, and Roman Vases* in the Boston Museum of Fine Arts; the Introductions to the Catalogues of vases in the British Museum; the *Louvre Catalogues des vases antiques de terre cuite*.

REFERENCE: Rayet et Collignon, *Histoire de la céramique grecque*; Furtwängler and Reichhold, *Griechische Vasenmalerei*; A. S. Murray and A. H. Smith, *White Athenian Vases in the British Museum*; Pottier's *Albums to the Louvre Catalogues*; H. B. Walters, *History of Ancient Pottery*. See also the bibliography at the end of J. H. Huddilston's *Lessons from Greek Pottery*.

**Modern Greek.** *One hour. (Friday, March 13, 11.30 A.M.)*

Gardner, *A Modern Greek Grammar*, a translation and adaptation of Carl Wied's *Praktisches Lehrbuch der neugriechischen Volkssprache*; K. Petraris, *Lehrbuch der neugriechischen Volkssprache, Neugriechische Konversations-Grammatik*; Jannaris, *Wie spricht man in Athen?* Mitsotakis, *Praktische Grammatik der neugriechischen Schrift- und Umgangssprache*; Rizo-Rangabé, *A Practical Method in the Modern Greek Language*; Thumb, *Handbuch der neugriechischen Volkssprache* (this last of scientific character). Specifically for the so-called literary language: Stedman, *Modern Greek Mastery*; Legrand et Pernot, *Chrestomathie grecque-moderne*. For lexicons and information about publishers and prices, see *Journal of Archaeology* (Second Series), Vol. I or Vol. II, *ad fin.*

The examination will test both the candidate's ability to translate the literary language into English, and his knowledge of the common words and idioms of the everyday speech of the people.

**Pausanias.** Interpretation of Pausanias in his treatment of Athenian Monuments and Topography. *Two hours. (Friday, March 13, 2 P.M.)*

Pausanias, Book I, in the edition of Hitzig and Blümner; Translation and Commentary by J. G. Frazer; E. A. Gardner, *Ancient Athens*; Judeich, *Topographie von Athen*, von Müller's *Handbuch*, III; Milchhöfer, *Athen*, in Baumeister's *Denkmäler*; and Milchhöfer, *Schriftquellen zur Topographie von Athen*, in Curtius, *Stadtgeschichte von Athen*, pp. lxxv-xciii, E-G.

REFERENCE: Curtius, *Stadtgeschichte von Athen*; Wachsmuth, *Die Stadt Athen im Alterthum*; Jahn-Michaelis, *Arx Athenarum a Pausania descripta*, 1901; Harrison and Verrall, *Mythology and Monuments of Ancient Athens*; Harrison, *Primitive Athens as described by Thucydides*.

**Greek Epigraphy.** *Three hours. (Saturday, March 14, 9 A.M.)*

Roberts and Gardner, *Introduction to Greek Epigraphy*; Roehl, *Inscriptiones Graecae Antiquissimae*; Dittenberger, *Sylloge Inscriptionum Graecarum*, 2d edition; Hicks, *Manual of Greek Historical Inscriptions*, 2d edition; Michel, *Recueil d'inscriptions grecques*.

REFERENCE: Kirchhoff, *Geschichte des griechischen Alphabets*; Reinach, *Traité d'épigraphie grecque*; Dareste, Haussoullier, et Reinach, *Recueil des inscriptions juridiques grecques*; the various *corpora* of Greek Inscriptions; Larfeld, *Griechische Epigraphik*, in von Müller's *Handbuch der klassischen Altertumswissenschaft*, I, 2d edition; Larfeld, *Handbuch der griechischen Epigraphik*, Vol. II, *Attische Inschriften*.

PAPERS SET AT THE FELLOWSHIP EXAMINATION OF  
1907 FOR THE AMERICAN SCHOOL OF CLASSICAL  
STUDIES AT ATHENS

GREEK ARCHAEOLOGY

THURSDAY, MARCH 14, 1907. 9 A.M.

(Time allowed: Two hours).

*The candidate may omit one of the six topics.*

I. Do either *a* or *b*.

(*a*) Discuss briefly the principal results of the excavations at Cnossus or the excavations at Delphi.

(*b*) What are the chief excavations now in progress in Greek lands, and by whom are they conducted? Mention briefly the more important results already attained at each place.

II. Define *exergue*, *symbol*, *stater*, *tetartemorion*, *cistophori*. What cities or districts are associated with the following types: rose, ear of wheat, youth on dolphin? Describe a decadrachm of Euaenetos. How would you identify an unfamiliar Greek coin? In your answer state the methods and books which you would use.

III. What is meant by "Mycenaean Age"? "Minoan Age"? "Early Aegean Civilization"? Discuss briefly the burial customs prevalent in different parts of Greece during the prehistoric period, or discoveries in Crete which seem connected with the religion of the Minoan or Mycenaean period.

IV. What subjects are commonly represented on gems of the Mycenaean period? On gems of the archaic period? Discuss briefly portraiture on Greek gems, and describe an important example of such portraiture.

V. What are the chief points of difference between Tanagra and Myrina figurines? Where is the chief collection of terra-cottas from Myrina? Where is Myrina? Who conducted the excavations at that place? Where are the results published?

VI. Greek *fibulae*: their use, forms, and decoration, with special reference to chronological and local developments.

## GREEK ARCHITECTURE

THURSDAY, MARCH 14, 1907. 11 A.M.

*(Time allowed: Two hours)*

*The candidate is expected to answer II, VIII, and IX, but may omit any two of the other topics.*

I. What are the different kinds of walls found at Tiryns and Mycenae? Give a brief description of the plan of the palace at Tiryns and of the so-called Tholos of Atreus at Mycenae. What evidence of the use of metal ornament is there in the latter?

II. Trace briefly the development in the Doric temple from the Heraeum at Olympia and the early temples at Selinus to the temple of Zeus at Nemea, treating especially of the ground-plan, the columns, and entablature. Give an example of a *templum in antis*, of temples which were prostyle, amphiprostyle, pseudo-peripteral, and dipteral. Name and give the date of erection of three round Greek buildings. Mention three or four Greek buildings with an apse-like end.

III. Describe the Ionic order and contrast it with the Doric. Discuss briefly its origin. Mention earlier and later examples of combinations of both orders in a single building in Greece.

IV. Name three Greek architectural inscriptions and tell what we learn from them. Explain the terms *crepidoma*, *entasis*, *arris*, *regula*, *cyma recta*, *sima*, *hawk's beak moulding*, *ovolo*, *guilloche*, *astragal*, *orthostatae*.

V. Explain the plan and arrangement of a Greek theatre, naming the different parts of the auditorium and stage buildings. Compare the theatre of Dionysus at Athens with the theatre at Epidaurus.

VI. Discuss briefly the theories regarding the method of lighting a Greek temple, with especial reference to the temple of Zeus at Olympia. In what Greek buildings has evidence of windows been found?

VII. What materials were used for Greek temples? How were the blocks of stone and columns quarried, how transported, how raised into position? How were the column-drums fastened and how and when fluted? Name and date the various kinds of cramps.

VIII. Draw a plan of the temple of Zeus at Olympia, showing its external and internal arrangement. What is the state of its



preservation? Discuss the circumstances and date of its erection. Who was the architect? What evidences of color on the architectural members were found?

IX. What materials were used in the temple of Zeus at Olympia (in its foundations, floor, doors, walls, columns, roof)? Discuss the statue of Zeus and its basis. Compare and contrast this temple with the Parthenon.

### GREEK SCULPTURE

THURSDAY, MARCH 14, 1907. 2 P.M.

*(Time allowed: Two hours)*

I. Describe the process of casting a Greek bronze statue. Name and date the principal extant bronze statues of the fifth century B.C.

II. Characterize the art of Praxiteles, give a list of such of his works as are known from extant originals or copies, and describe two of them.

III. Give a list, with dates, of extant architectural sculptures (pediment-groups, metopes, friezes) from 500 B.C. to 350 B.C.

IV. Sketch the development of portraiture in Greek sculpture, illustrating your answer by references to particular monuments.

V. Characterize the "Hellenistic pictorial reliefs." What difference of opinion exists as to their date?

### GREEK VASES

FRIDAY, MARCH 15, 1907. 9 A.M.

*(Time allowed: Two hours)*

*The candidate may omit one of the six topics.*

I. Give an account of the varieties of vases found at the Argive Heraeum with their approximate dates. Name the chief sites in Crete where Mycenaean pottery has been found.

II. Describe (a) 'Samian,' (b) 'Kabeirion,' (c) 'Caeretan,' (d) 'Nau-ratis' wares, giving dates and distribution.

III. Name the chief masters of the Attic black-figured style and describe three (3) of their vases.

IV. What is the importance of (a) the 'Talos' vase; (b) the 'François' vase; (c) the 'Chigi' vase? Write in full.

V. Sketch the period of transition between the black-figured and red-figured styles, giving dates and mentioning the chief vase-painters.

VI. Describe briefly one work each of (a) Assteas, (b) Duris, (c) Meidias, (d) Brygos, (e) Hieron, and tell where the works described now are.

### MODERN GREEK

FRIDAY, MARCH 15, 1907. 11.30 A.M.

(Time allowed: One hour)

#### I. Translate into colloquial modern Greek:

Good evening, sir. Can you tell me where I can find a house with two empty rooms? There are four of us who want to spend the night in this village. We have our own beds with us.—Yes, above that grocer's shop yonder there are empty rooms.—Thank you; we will ask there. And which is the best restaurant where we could get some bread and fried eggs?—The best is the one called 'The Akropolis.' The keeper is a good cook. Do you wish me to take the baggage from your horses?—With pleasure. How much would you charge for feeding them and looking out for them to-night?—Ten drachmas.—That is too much; we will pay only six.—Very well, six.

#### Translate into English:

II. Εἶχα τότε θέσιν ὡς διενθυντής τῶν μεταλλείων κοντὰ 'στὸ Λαύριο. Εἶχα μαζεύσει ἀρκετοὺς παράδες γιὰ νὰ 'πανδρευθῶ καὶ νὰ κατοικήσω εἰς ἓνα καλὸ σπίτι. Μὰ μία ἡμέρα ἔλαβα ἓνα γράμμα ἀπὸ τὴν Τρίπολι, μὲ τὰ νέα ὅτι ἀρρώστησε ἡ ἀγαπατὴ μου μητέρα. Ἀμέσως ἔφυγα ἀπὸ τὸ Λαύριο. Κατ' ἐκείνη τὴν ἐποχὴν, ξέúρεις, δὲν ὑπῆρχε σιδηρόδρομος δι' ὅλον. Ἐπρεπε νὰ περάσω μὲ τὸ βαπόρι καὶ ἔπειτα νὰ 'πάγω μὲ τὰ πόδιά μου. Τέλος πάντω', ἔφθασα 'στὴν πατρίδα μου, πῆγα κατ' εὐθείαν 'στὸ σπίτι μας καὶ βρόντιξα δύο φορές τὴν πόρταν. Κανένας δὲν ἦλθε νὰ ἀνοίξῃ. Κτυπῶ καὶ δεύτερα φορά, ἀλλὰ τίποτε ἀκόμη. Τότε ἀπὸ ἓνα περιβόλι κοντὰ ἐφώνηξε ἓνας πατριώτης.

“ Ποιὸς ἦσαι ; ”

“ Εἶμαι ὁ Ἰωάννης Δημητρίου ” εἶπα. “ Ποῦ εἶναι ἡ μητέρα μου ; ”

“ Ἐλα, κάθισε 'στὸ σπίτι μου καὶ πάρε 'λίγο κρασί.”

Κάθησα καὶ πῆρα τὸ ποτῆρι, μὰ δὲν ἐπρόφθασα νὰ τὸ βάλλω 'στὸ στόμα μου, γιὰτί μοῦ εἶπε,

“ Ἡ μητέρα σου ἀπέθανε ἀπὸ πέντε ἡμέρες.”

### III. Translate into English :

Κατὰ διαταγὴν τοῦ ἐπὶ τῆς Παιδείας ὑπουργείου πρόκειται νὰ ἐκτελεσθῶσιν ἀρχαιολογικαὶ ἀνασκαφαὶ ὑπὸ τοῦ ἐφόρου τῶν ἀρχαιοτήτων Θεσσαλίας πρὸς τὴν ἀνέιρεσιν τῶν περιφήμων ἱερῶν τῆς Ἰτωνίας Ἀθηνᾶς, τῆς ὁποίας τὴν εἰκόνα φέρουσιν ἀρχαῖα θεσσαλικά νομίσματα τοῦ 196 π. Χ. Αἱ ἀνασκαφαὶ αὗται θὰ ἐνεργηθοῦν εἰς τὸ χωρίον Καρατζάνταλη· κατόπιν θὰ ἐξακολουθήσῃ τὰς ἀνασκαφὰς παρὰ τὴν Πύρασον τὴν κοινῶς “Καινούριο”, ὅπου ἀναφέρεται ὅτι ὑπάρχει ὁ ναὸς τοῦ Λαφυστίου Διὸς ἀρχαῖος καὶ περιέργος, μοναδικὸς διὰ τὰς ἐκτελουμένας παρ' ἀρχαίοις ἀνθρωποθυσίας. Πρὸς ἐκτέλεσιν αὐτῶν πρόκειται νὰ ψηφίσῃ ὁ Δῆμος δραχ. 200 καὶ 100 ἡ Κοινοτικὴ Ἐπιτροπὴ. Κατόπιν δὲ τὰς τακτικὰς ἀνασκαφὰς θὰ ἐξακολουθήσῃ ἡ Ἀρχαιολογικὴ Ἑταιρεία.

## PAUSANIAS AND THE TOPOGRAPHY OF ATHENS

FRIDAY, MARCH 15, 1907. 2 P.M.

(Time allowed: Two hours)

I. Pausanias I. 21, 4. Indicate the site of the Asclepieum and give a general description of it, with the prevailing view in regard to its construction and some literary and inscriptional evidence relative to it.

II. Translate Pausanias I. 3, 1-3. What important building in this vicinity has Pausanias omitted? Account for this omission. Give the probable situation of the Royal Colonnade.

III. Draw a ground-plan of the Erechtheum with the Pandroseum, Cecropium, and Hekatompedon, and state whose authority you follow.

IV. Draw a sketch-map of Athens, marking its heights by name and the following by figures: Διονύσιον ἐν Λίμναις, Ἐννεάκρονος, Στάδιον, Στροά of Attalus, Στροά of Hadrian, and the precinct of Artemis Brauronia. If any of the sites are questioned, give your reasons for your choice.

V. Describe the temple of Wingless Victory and discuss its date.

## GREEK EPIGRAPHY

SATURDAY, MARCH 16, 1907. 9 A.M.

(Time allowed: Three hours)

I. Transliterate and translate the following inscriptions. Discuss the place of origin and approximate date of each.

ΠΟΛΙΤΑΜΜΒΑΝΒΘΚΒΤΟΡ

Α Ε Α Κ Η Σ Α Ν Ε Θ Η Κ Ε Ν  
 Ο Β Ρ V Σ Ω Ν Ο Σ : Ο Σ Τ Η Ι  
 Η Ρ Η Ι : Τ Η Ν Σ V Λ Η Ν : Ε  
 Ρ Ρ Η Σ Ε Ν : Κ Α Τ Α Τ Η Ν  
 Ε Ρ Ι Ξ Τ Α Σ Ι Ν

II. What books would you consult in preparing the above inscriptions for publication? What persons might you consult as authorities on the dialects represented above, if you were in doubt on any point?

III. Give briefly the contents of any inscription relating to a building or a cure or of any treasure list with which you are familiar.

IV. Transliterate the accompanying inscription, supplying missing letters and words as far as possible. Translate the inscription, and discuss its date.

V. Translate and date the following inscription: Ἡ πόλις ἡ τῶν Ἡλείων Δεύκιον Μόμμιον Δευκίου, στρατῆγὸν ὑπατον Ῥωμαίων ἀρετῆς ἔνεκεν καὶ εὐεργεσίας ἧς ἔχων διατελεῖ εἰς τε αὐτὴν καὶ τοὺς ἄλλους Ἕλληνας.



## AMERICAN SCHOOL OF CLASSICAL STUDIES IN ROME

## Fellowships for 1908-1909

The subjects covered by the examinations to be held in March, 1908, with the precise time assigned to each, are named below. Candidates for the Fellowships given by the Institute and the School will omit No. 8; candidates for the Fellowship in Christian Archaeology will omit Nos. 4, 5, and 7.

The books recommended under Nos. 3-8 will serve to indicate the extent of the requirement in each case. For supplementary reading and reference, candidates are referred to the list of "Books Recommended," which was published in the Appendix to each of the first two volumes of the *Journal of the Institute*, where also some description and prices are added.

1. **Latin.** (*Monday, March 9, 2.30-4 P.M.*)

2. **Greek.** (*Monday, March 9, 4.30-6 P.M.*)

The examinations in these subjects are designed chiefly to test the candidate's acquaintance with the literary sources of investigation in classical history and archaeology, and his ability to read the classical authors for purposes of research.

3. **The Elements of Latin Epigraphy.** (*Wednesday, March 11, 9-11 A.M.*)

a. J. C. Egbert, *Introduction to the Study of Latin Inscriptions* (New York, 1896), or R. Cagnat, *Cours d'Épigraphie latine* (3d ed., Paris, 1899).

b. (For candidates for the Fellowship in Christian Archaeology.) Northcote and Brownlow, *Roma Sotterranea*, Part III (see under 8). E. Le Blant, *Manuel d'Épigraphie chrétienne d'après les marbres de la Gaule* (Paris, 1869). E. Le Blant, *Inscriptions chrétiennes de la Gaule* (Paris, 1856-65).

4. **The Elements of Latin Palaeography.** (*Tuesday, March 10, 9-10 A.M.*  
*To be omitted by candidates for the Fellowship in Christian Archaeology.*)

E. M. Thompson, *Handbook of Greek and Roman Palaeography*, Chapters i-vii and xiii-xviii (New York, 1893), or C. Paoli, *Lateinische Palaeographie und Urkundenlehre*, 2 parts, tr. by K. Lohmeyer (Innsbruck, 1889, 1895); with practice in W. Arndt, *Schrifttafeln zur Erlernung der lateinischen Palaeographie* (3d ed., by M. Tangl, Berlin, 1897, 1898), and E. Chatelain, *Paléographie des classiques latins* (Paris, 1884-).

5. **The Physical and Political Geography of Ancient Italy.** (*Tuesday, March 10, 5.30-6 P.M.* *To be omitted by candidates for the Fellowship in Christian Archaeology.*)

H. Kiepert, *Manual of Ancient Geography*, Chapter ix (London, 1881), and *Atlas Antiquus*, Tabb. vii-ix.

**6. The Topography and Monuments of Ancient Rome and its Neighborhood.** (Tuesday, March 10, 3-5 P.M.)

O. Richter, *Topographie der Stadt Rom*, 2d ed. (in Iw. v. Müller's *Handbuch*, Vol. III, pp. 725 ff., and separately), or S. B. Platner, *The Topography and Monuments of Ancient Rome* (Boston, 1904).

**7. Introduction to Etruscan and Roman Archaeology.** (Architecture, Sculpture, Painting, Pottery, Coins.) (Tuesday, March 10, 10.30 A.M.-12.30 P.M. To be omitted by candidates for the Fellowship in Christian Archaeology.)

a. ETRUSCAN. J. Martha, *L'Art étrusque* (Paris, 1889).

b. ROMAN. Choisy, *Histoire de l'Architecture*, Vol. I, pp. 512-612 (Paris, 1899), or Durm, *Die Baukunst der Römer* (in his *Handbuch der Architektur*, 2d ed., Darmstadt, 1904). E. A. Gardner, *Handbook of Greek Sculpture*, especially the last chapter (London, New York, 1896, 1897). H. v. Rohden, *Malerei und Vasenkunde*, and R. Weil, (*Römische*) *Münzkunde* (in Baumeister's *Denkmäler des klassischen Altertums*, Vol. II, pp. 851-880, 963-968; Vol. III, pp. 1931-2011). G. F. Hill, *Handbook of Greek and Roman Coins* (Macmillan, 1899).

**8. Introduction to Christian Archaeology.** (Architecture, Sculpture, Painting.) (Tuesday, March 10, 9 A.M.-12 M. To be omitted by candidates for the Fellowships offered by the Institute and by the School.)

F. X. Kraus, *Geschichte der christlichen Kunst* (Vol. I, Freiburg im Br., 1896), or Pératé, *L'Archéologie chrétienne* (Paris, 1892). W. Lowrie, *Monuments of the Early Church: A Handbook of Christian Archaeology* (New York, 1901). J. S. Northcote and W. R. Brownlow, *Roma Sotterranea* (2d ed., 2 vols., London, 1879), or either of the following, which are based on the last-named work: F. X. Kraus, *Roma Sotterranea* (2d ed., Freiburg im Br., 1879), or P. Allard, *Rome Souterraine* (3d ed., Paris, 1877).

**9. Italian.** (Wednesday, March 11, 11.30 A.M.-12.30 P.M.)

Candidates will be expected to show familiarity with the ordinary words and idioms of conversation, and ability to read simple Italian prose.

C. H. Grandgent, *Italian Grammar* (3d ed., Boston, 1894) and *Composition* (Boston, 1894). B. L. Bowen, *First Italian Readings* (Boston, 1896). T. Millhouse, *English-Italian and Italian-English Dictionary* (4th ed., 2 vols., London and New York). For additional reading the following works are recommended: Goldoni, *Il Burbero benefico* or *La Locandiera*; De Amicis, *La Vita militare*, *Spagna*, *Cuore*; Pellico, *Le mie Prigioni*; Verga, *Novelle*; and especially the archaeological papers published in Italian periodicals, e.g. *Buletino dell' Imperiale Istituto Archeologico Germanico*, *Buletino della Commissione Archeologica Comunale di Roma*, *Buletino d' Archeologia Cristiana*.

PAPERS SET AT THE FELLOWSHIP EXAMINATIONS OF  
1906 FOR THE AMERICAN SCHOOL OF CLASSICAL  
STUDIES IN ROME

LATIN

MONDAY, MARCH 12, 2.30-4 P.M.

AT THE AMPHITHEATRE

Translate into English :

- Proximus a domina, nullo prohibente, sedeto,  
140 Iunge tuum lateri, qua potes usque, latus.  
Et bene, quod cogit, si nolit, linea iungi,  
Quod tibi tangenda est lege puella loci!  
Hic tibi quaeratur socii sermonis origo,  
Et moveant primos publica verba sonos.  
145 Cuius equi veniant, facito studiose requiras,  
Nec mora, quisquis erit cui favet illa, fave.  
Utque fit, in gremium pulvis si forte puellae  
Deciderit, digitis excutiendus erit,  
Et si nullus erit pulvis, tamen excute nullum :  
150 Quaelibet officio causa sit apta tuo.  
Pallia si terra nimium demissa iacebunt,  
Collige et immunda sedulus effer humo.  
Respice praeterea, post vos quicumque sedebit,  
Ne premat opposito mollia terga genu.  
155 Parva leves capiunt animos : fuit utile multis  
Pulvinum facili conposuisse manu ;  
Profuit et tenui vento movisse tabellam  
Et cava sub tenerum scamna dedisse pedem.

— OVID, *Ars Amatoria*, I, 139 f.

Did Augustus pass any law which would have affected the situation described in 139 f. ? Could a Roman select any seat at the theatre or amphitheatre ? What can you say of *linea* (141) ? Discuss the syntax of *studiose* (145).

## THE DISCOVERY OF NEW WORLDS THROUGH NAVIGATION

Translate into English:

- Nunc iam cessit pontus et omnes  
 365 Patitur leges: non Palladiā  
 Compactā manu regum referens  
 Inclita remos quaeritur Argo —  
 Quaelibet altum cumba pererrat;  
 Terminus omnis motus et urbes  
 370 Muros terrā posuere nova,  
 Nil qua fuerat sede reliquit  
 Pervius orbis:  
 Indus gelidum potat Araxen,  
 Albin Persae Rhenumque bibunt.  
 375 Venient annis saecula seris,  
 Quibus Oceanus vincula rerum  
 Laxet et ingens pateat tellus  
 Tethysque novos detegat orbes  
 Nec sit terris ultima Thule.

— SENECA, *Medea*, 364 f.

What is meant by *Palladia manu* (365-366)? Account for the case of *annis* (375) and of *terris* (379). Compare *ultima* (379). Give the principal parts of *bibunt* (374).

## THE HAPPINESS OF PRIMITIVE MAN

Translate into English:

Non independebant caelata laquearia (*ceilings*) sed in aperto iacentes sidera superlabebantur et insigne spectaculum noctium mundus in praeceps agebatur, silentio tantum opus ducens. Tam interdiu illis quam nocte patebant prospectus huius pulcherrimae domus. Libebat intueri signa ex media caeli parte vergentia, rursus ex occulto alia surgentia. Quidni iuvaret vagari inter tam late sparsa miracula? At vos ad omnem tectorum pavetis sonum et inter picturas vestras, si quid increpuit, fugitis adtoniti. Non habebant domos instar urbium. Spiritus ac liber inter aperta perflatus et levis umbra rupis aut arboris et perlucidi fontes rivique non opere nec fistula nec ullo coacto itinere obsolefacti, sed sponte currentes, et prata sine arte formosa, inter haec agreste domicilium rustica politum manu: haec erat secundum naturam domus, in qua libebat habitare nec ipsam nec pro ipsa timentem: nunc magna pars nostri metus tecta sunt.  
 — SENECA, *Epist.* 90, 42 f.



## GREEK

MONDAY, MARCH 12, 4.30-6 P.M.

## I. Translate, giving all proper names in the Latin form :

‘Ο δ’ οὖν Ἡρακλῆς ἀπὸ τοῦ Τιβέρεως ἀναζεύξας, καὶ διεξιὼν τὴν παράλιον τῆς νῦν Ἰταλίας ὀνομαζομένης, κατήντησεν εἰς τὸ Κυμαῖον πεδίον, ἐν ᾧ μυθολογοῦσιν ἄνδρας γενέσθαι ταῖς τε ῥώμαις προέχοντας καὶ ἐπὶ παρανομία διωνομασμένους, οὓς ὀνομάζεσθαι γίγαντας. ὀνομάσθαι δὲ καὶ τὸ πεδίον τοῦτο Φλεγυαῖον ἀπὸ τοῦ λόφου τοῦ τὸ παλαιὸν ἄπλτον πῦρ ἐκφυσῶντος παραπλησίως τῇ κατὰ τὴν Σικελίαν Αἴτνῃ· καλεῖται δὲ νῦν ὁ λόφος Οὐεσσούνιος, ἔχων πολλὰ σημεῖα τοῦ κεκαῦσθαι κατὰ τοὺς ἀρχαίους χρόνους . . . ὁ δ’ Ἡρακλῆς ἐκ τοῦ Φλεγυαῖου πεδίου κατελθὼν παρὰ τὴν θάλατταν κατεσκεύασεν ἔργα περὶ τὴν Ἀορνον ὀνομαζομένην λίμνην, ἱερὰν δὲ Φερσεφόνης νομιζομένην. κείται μὲν οὖν ἡ λίμνη μετὰ Μισηνοῦ καὶ Δικαιαρχέων, πλησίον τῶν θερμῶν ὑδάτων, ἔχει δὲ τὴν μὲν περίμετρον ὡς πέντε σταδίων, τὸ δὲ βάθος ἄπιστον· ἔχουσα γὰρ ὕδωρ καθαρώτατον, φαίνεται τῇ χροῇ κυανοῦν διὰ τὴν ὑπερβολὴν τοῦ βάθους. . . . ἐντεῦθεν δ’ ἀναζεύξας κατήντησε τῆς Ποσειδωνιατῶν χώρας πρὸς τινα πέτραν, πρὸς ἣ μυθολογοῦσιν ἰδίον τι γενέσθαι καὶ παράδοξον.—Diod. IV, 21, 22.

Explain the syntax of ὀνομάζεσθαι, ὀνομάσθαι, ὑδάτων, πέτραν, ἦ. Give the Latin name and the modern Italian name of Ποσειδωνία. Make any suitable comment that occurs to you on ἔχων πολλὰ σημεῖα τοῦ κεκαῦσθαι κατὰ τοὺς ἀρχαίους χρόνους.

## II. Translate, giving all proper names in the Latin form :

Προθέμενος δὲ ταῦτα (sc. Ἀντίβας), καὶ τὸν Πόπλιον ἀκούων ἤδη διαβεβηκέναι τὸν Πάδον μετὰ τῶν δυνάμεων καὶ συνέγγυς εἶναι, τὸ μὲν πρῶτον ἠπίσται τοῖς προσαγγελλομένοις, ἐνθυμούμενος μὲν ὅτι πρότερον ἡμέραις ὀλίγαις αὐτὸν ἀπέλιπε περὶ τὴν τοῦ Ῥοδανοῦ διάβασιν, καὶ συλλογιζόμενος τὸν τε πλοῦν τὸν ἀπὸ Μασσαλίας εἰς Τυρρηνίαν, ὡς μακρὸς καὶ δυσπαρακόμιστος εἴη, πρὸς δὲ τούτοις τὴν πορείαν ἱστορῶν τὴν ἀπὸ τοῦ Τυρρηνικοῦ πελάγους διὰ τῆς Ἰταλίας μέχρι πρὸς τὰς Ἀλπεῖς, ὡς πολλὴ καὶ δυσδιόδος ὑπάρχει στρατοπέδοις· πλειόνων δὲ καὶ σαφεστέρως αἰεὶ προσαγγελλόντων, ἐθαύμαζε καὶ κατεπέπληκτο τὴν ὄλην ἐπιβολὴν καὶ τὴν πρᾶξιν τοῦ στρατηγοῦ.—POLYBIUS, III, 61.

What is the Latin name of Τυρρηνία? of τὸ Τυρρηνικὸν πέλαγος? Of what country was Polybius a native? When did he live? Under what circumstances did he come to Rome? Name some of his prominent friends there. What was the subject of his work? In how many books was it? Which books are extant complete?

Name four Greek writers (in addition to Diodorus and Polybius) whose extant works deal with the history or geography of Italy.

### ELEMENTS OF PALAEOGRAPHY

TUESDAY, MARCH 13, 9-10 A.M.

I. Give a brief account of ancient Roman materials and implements for writing, adding in each case the technical terms.

II. Describe and illustrate the uncial hand, pointing out the characteristic letters, the period of its use, and the indications of date. Name three famous manuscripts of classical authors which are written in this hand.

III. Name the hand in which each of the following manuscripts is written, mentioning any peculiarities: *codex Ambrosianus* of Plautus, *codex Bezae* of Terence, the Vatican fragments of Cicero's *De Republica*, the Book of Kells.

IV. Describe the Caroline reform, and sketch the history of hand writing from that time till the twelfth century.

V. In the case of each of the accompanying facsimiles,

(a) State the style of writing and the century to which you would assign it.

(b) Name, if possible, the author and the work from which the passage is taken.

(c) Transcribe in ordinary long hand, filling out all abbreviations and ligatures.

### INTRODUCTION TO ETRUSCAN AND ROMAN ARCHAEOLOGY

TUESDAY, MARCH 13, 10.30 A.M.-12.30 P.M.

I. Describe a typical Etruscan tomb. From its form and details, what may be inferred with regard to Etruscan architecture? Enumerate and describe the art objects usually found in Etruscan tombs.

II. Distinguish the Etruscan from the Greek elements in the architecture of the Roman Empire.

III. Describe a Roman theatre.

IV. Give a brief outline of the history of Roman sculpture, with particular reference to reliefs for triumphal arches.

V. Mention some of the chief monuments of Roman wall painting. What are the most common subjects, and what may be conjectured from them as to the sources of Roman painting?

VI. Outline briefly the history of Roman coinage.

## INTRODUCTION TO CHRISTIAN ARCHAEOLOGY

TUESDAY, MARCH 13, 9 A.M.-12 M.

I. Describe the constructive features of the Roman catacombs, and compare with other cemeteries (Christian, Jewish, or pagan) of the same or earlier date in Italy.

II. Give an account of the beginnings of Christian art, and its relation to classical prototypes.

III. What were some of the most popular themes in the art of the catacombs, and why were they appropriate?

IV. What themes were common in the mosaic decoration of the churches during the fourth and fifth centuries?

V. How were the Cross and the Constantinian Monogram employed in early Christian art?

VI. What was the general type of the church buildings of the fourth century, and what were its origin and significance?

VII. Describe briefly the round type of church building.

VIII. Mention several themes of early Christian art which persisted unchanged through the Middle Ages, or were further developed.

## THE TOPOGRAPHY AND MONUMENTS OF ANCIENT ROME

TUESDAY, MARCH 13, 3-5 P.M.

I. Draw a plan of the Forum, indicating the principal monuments, and giving the approximate dates of their erection.

II. Describe the successive stages in the growth of the city, and mark them on an outline map.

III. Discuss the history and theory of the Pomerium.

*(Answer at least two of the following questions.)*

IV. Give a brief description and history of the Rostra.

V. Describe the archaic structures on the Comitium.

VI. Locate the following places or monuments: Ara Maxima, Aerarium, Alta Semita, Busta Gallica, Claudium, Columna Rostrata, Diribitorium, Hippodromus, Mausoleum Augusti, Prata Flaminia.

VII. Describe the plan and construction of the Colosseum.

## THE PHYSICAL AND POLITICAL GEOGRAPHY OF ITALY

TUESDAY, MARCH 13, 5.30-6 P.M.

I. Name in order the highways that radiate from Romè, and mark on the map the course of the Via Appia to its end.

II. Name the racial divisions of Italy. Which are, wholly or in part, south of Rome?

III. Locate on the map any ten: Euganei, Croton, Panormus, Prochyta, Aquileia, Bedriacum, Palinuri Promunturium, Perugia, Paestum, Lacus Larius, Aegates Insulae, Soracte, Lacus Fucinus, Caudium.

## THE ELEMENTS OF LATIN EPIGRAPHY

WEDNESDAY, MARCH 14, 9-11 A.M.

I. Give an account of cursive and uncial letters as they appear in Latin inscriptions. Discuss the relation of cursive letters to those classed as *vulgaris*. What is the palaeographic development of the *scriptura actuariæ*? Draw letters illustrating these different classes.

II. What explanations have been given of the origin of the Latin numerals for 50, 100, 500, 1000? How would you write 1905? Why?

III. What are the Latin equivalents for Σεβαστός, ἀρχιερεὺς μέγιστος, αὐτοκράτωρ, ὕπατος, δημοarchικῆς ἐξουσίας, τιμητής, ἀνθύπατος, πρόκριτος τῆς νεότητος?

Give the threefold classification of officials after Constantine.

IV. Write in full in Latin and translate the following inscriptions:

(a) *Pro salute imperat. | Hadriani Aug. p. p. | Fortuna red. decreto c(entum) v(irorum) | pec. publ. ex arg. p. X—, cur. ag. | P. Aburtennio Prisco P. Aburtennio Restituto | IIII vir.*

(b) *Imp. Commodus Aug. | n. VII et P. Helvio | Pertinace iter. cos., | coh. X urb., Ti. Cl. | Plautius Ti. fil. | Fabia Receptus | Rom. stip. XX ☉ Cassi, | et L. Vettienus L. fil. | P stutus stip. XV | ☉ Pollionis Came|riæ, Marti votum | l. b. s.*



What method would you follow in determining the date of the above inscriptions?

V. What various forms do inscriptions on *miliaria*, *tesserae gladiatoriae*, and *glandes plumbeae* assume?

VI. Write in full in Latin and translate:

IMP · CAES · L · SEPT · SEVER · | PIO · PERT · ARABIC ·  
 ADIAB · PART · | BRIT · P · M · TRIB · POT · III · IMP · VII · COS ·  
 III | ET IMP · CAES · M · AVR · ANTON | INO · PIO · INVICT · AVG ·  
 PART · MA · | PRIN · M · P · M · TRIB · POTES · XVIII | IMP ·  
 IIII · COS · IIII PROCOS · FORT · AVG · FEL · PRINC · DOM ·  
 INDVLG · | AB · AVG · M · P · XLV · A · LG · M · P · LI

Describe the method of determining the date of the above inscription.

VII. Restore, as far as possible, this inscription:

L	·	IV
P	A	P I
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#### ITALIAN

WEDNESDAY, MARCH 14, 11.30 A.M.-12.30 P.M.

*The questions must be undertaken in the order in which they are given.*

I. Translate into Italian:

If he had taken the fast train, he would have arrived in Rome at half-past three o'clock in the afternoon, and could have seen the cardinal that same evening; but he reached the station five or six minutes too late, and so lost this opportunity of setting out.

I do not know what he will do now; it is hard to say. He still thinks that it is not impossible for him to complete the necessary

studies, and to leave Italy before the end of the year. One may hope that this is so; but for my part, I fear he is mistaken.

It is a pity that, by his carelessness, he should have allowed that chance to escape him.

II. Inflect the present, preterite, and future indicative of *volere*, *potere*, *sapere*, *porre*, *dire*; the present subjunctive of *avere*, *stare*, *ricevere*, *fare*.

III. Give the Italian equivalents, with the definite article in each case, for *month*, *day*, *street*, *room*, *railway*, *bed*, *coat*, *effort*, *fire*, *mirror*.

IV. Translate into English:

Ah, parli bene tu, tu che sei felice, tu che sei sicura, tu che hai la vita serena e nessuna minaccia su la tua pace. Indugiare, riflettere! Ma sai tu a quale estremità io mi ritrovo oggi? Sai tu per quale difesa io mi batta? Per il mio capo e per quello di mia figlia, per l' esistenza, per la luce degli occhi. Intendi? Non si ricomincia un supplizio dove già tutti i nervi furono lacerati, dove già furono sperimentati tutti gli strazii. Ho dato al dolore tutto quel che potevo dare; ho sentito il ferro duro su la mia nuca e ai miei polsi; alla fine della mia giornata il mio sonno era preso dall' orrore della giornata seguente in cui bisognava pur vivere, seguitare a spremere il cuore che pareva esausto. Ah tu parli bene, tu! Quando tu sorridi nella tua casa, il tuo sorriso medesimo ritorna a te in cento raggi come se tu vivessi nel cristallo. Per me il sorriso era una pena di più; sotto, i denti si serravano; ma Beata non ha visto una mia lacrima. Per mantenere la promessa che è nel suo nome, quando non v' era fibra in me che non si torcesse, le mie mane verso di lei avevano sempre qualche fiore. . . . Non saprei più ricominciare. Vorrei piuttosto andarmene, alla mia volta; trovare laggiù un po' di spiaggia deserta e coricarmi con Beata perchè il mare ci prendesse.

## FELLOWSHIP IN MEDIAEVAL RENAISSANCE ARCHAEOLOGY, 1908-1909

A fellowship of \$600 is offered by the Archaeological Institute of America for research and study in the field of Mediaeval and Renaissance Archaeology. Since provision has been made for the guidance of such students at the American School of Classical Studies in Rome, the requirements for the coming year presuppose special interest in Italian Archaeology of the Mediaeval and Renaissance periods. Applicants for this fellowship should be able to read Latin, French, German, and Italian, and be prepared to assign well-known Italian monuments to the proper school and period. The fellowship will be assigned chiefly on the basis of written examinations, although other evidence of the ability and attainments of candidates will be considered. A Fellow, though not allowed during his fellowship year to enter the competitive examinations, may be reappointed for a second year (1) in case there are no other candidates, or (2) in case the Committee find his qualifications to be superior to those of other candidates.

The examinations will be held on March 9, 10, and 11, 1908, at Rome or at any University or College represented on the Managing Committee of the American School of Classical Studies in Rome. Credentials and other evidence of work already done should be forwarded to Professor ALLAN MARQUAND, *Princeton, N.J.*, on or before February 15, 1908.

### **Latin, French, German.** (*Monday, March 9, 2.30-4 P.M.*)

An examination in classical Latin will be given, to test the ability of the student to read classical Latin, as introduction to the reading of Mediaeval and later Latin documents.

Examinations in French and German will not be required, but candidates are expected to add to their Latin paper statements showing the quantity and quality of their reading in these languages.

### **Italian History.** (*Monday, March 9, 4.30-6 P.M.*)

Sismondi, *History of the Italian Republics* (abridged, New York, 1901).

REFERENCE: Gregorovius, *Geschichte der Stadt Rom im Mittelalter*, 8 vols. (Stuttgart, 1886-96), translated into English by Mrs. Hamilton, 13 vols. (London, 1896-1903); W. Miller, *Mediaeval Rome* (New York, 1902); P. Villari, *The Two First Centuries of Florentine History* (New York, 1901); E. Armstrong, *Lorenzo de' Medici* (New York, 1896); H. F. Brown, *Venice* (London, 1895); Langton Douglas, *A History of Siena* (New York, 1902).

### **Italian Architecture.** (*Tuesday, March 10, 9-12 A.M.*)

C. A. Cummings, *A History of Architecture in Italy* (Boston, 1901); J. Durm, *Die Baukunst der Renaissance in Italien* (Stuttgart, 1903).

REFERENCE: A. Choisy, *Histoire de l'Architecture*, 2 vols. (Paris, 1899); G. Dehio und G. von Bezold, *Die kirchliche Baukunst des Abendlandes*, 2 vols., and plates (Stuttgart, 1901); H. Holtzinger, *Die altchristliche und byzantinische Baukunst* (Stuttgart, 1899); G. T. Rivoira, *Le origini della architettura lombarda*, 2 vols. (Rome, 1901-07); C. Enlart, *Origines françaises de l'Architecture gothique en Italie* (Paris, 1894); J. Burckhardt, *Geschichte der Renaissance in Italien*, Vol. I, *Die Baukunst* (Stuttgart, 1891); C. H. Moore, *The Character of Renaissance Architecture* (New York, 1905).

**Italian Sculpture.** (Tuesday, March 10, 11.30 A.M.-1 P.M.)

W. Bode, *Die italienische Plastik* (Berlin, 1893).

REFERENCE: F. X. Kraus, *Geschichte der christlichen Kunst*, 2 vols. (Freiburg im B., 1896-1900); M. Reymond, *La sculpture florentine* (Florence, 1897-99); W. Bode, *Florentiner Bildhauer der Renaissance* (Berlin, 1902); C. C. Perkins, *Tuscan Sculptors* (London, 1864), *Italian Sculptors* (London, 1868), and *Historical Handbook of Italian Sculpture* (New York, 1883); M. Cruttwell, *Luca and Andrea della Robbia* (London, 1902); H. Semper, *Donatello, seine Zeit und Schule* (Vienna, 1875).

**Italian Painting.** (Tuesday, March 10, 4-6 P.M.)

F. Kugler, *Italian Schools of Painting*, 2 vols. (London, 1887); G. Lafenestre, *La peinture italienne (fifteenth century)* (Paris, 1900); H. Wölfflin, *The Art of the Italian Renaissance* (New York, 1903).

REFERENCE: A. Wolltmann and K. Woermann, *A History of Painting*, 2 vols. (New York, 1888); Vasari, *Le Vite de' più eccellenti pittori, etc.*, 8 vols. (Milanesi ed. Florence, 1878-82); J. Crowe and L. Cavalcaselle, *A New History of Painting in Italy* (New York, 1904) and *A History of Painting in North Italy* (London, 1871). For more detailed bibliography, consult Reinach, *Apollo, The History of Art throughout the Ages* (New York, 1907). For lists of attributions consult Berenson, *Florentine Painters* (New York, 1900), *Venetian Painters* (New York, 1897), *Central Italian Painters* (New York, 1897), *North Italian Painters* (New York, 1907).

**Italian Literature.** (Wednesday, March 11, 9-10.30 A.M.)

R. Garnett, *A History of Italian Literature* (New York, 1904).

REFERENCE: G. Tiraboschi, *Storia della letteratura italiana*, 9 vols. in 16 (Milan, 1822-26); F. Torracca, *Manuale della letteratura italiana* (Florence, 1889); G. Körting, *Geschichte der Litteratur Italiens im Zeitalter der Renaissance*, 3 vols. (Leipsic, 1878-84).

**Italian Language.** (Wednesday, March 11, 11.30 A.M.-12.30 P.M.)

Candidates will be expected to show familiarity with the ordinary words and idioms of conversation, and ability to read simple Italian prose.

C. H. Grandgent, *Italian Grammar* (3d ed., Boston, 1894), and *Composition* (Boston, 1894); B. L. Bowen, *First Italian Readings* (Boston, 1896); T. Millhouse, *English-Italian and Italian-English Dictionary*, 2 vols. (4th ed.,



New York). For additional reading the following works are recommended: Goldoni, *Il Burbero benefico* or *La Locandiera*; De Amicis, *La Vita militare, Spagna, Cuore*; Pellico, *Le mie Prigioni*; Verga, *Novelle*; and especially the articles on art and archaeology published in Italian periodicals, e.g. *L'Arte*, *Rassegna d'Arte*.

The following general works will be found useful for reference:

A. Venturi, *Storia dell' arte italiana*, 7 vols., of which five are published (Milan, 1901-09); E. Müntz, *Histoire de l'art pendant la Renaissance*, 3 vols. (Paris, 1889-95); André Michel, *Histoire de l'art depuis les premiers temps chrétiens jusqu'à nos jours*, 5 vols., of which two are published (Paris, 1905); J. Burckhardt, *The Civilization of the Renaissance in Italy* (Middlemore's translation, New York, 1890).

PERIODICALS: *L'Arte*, *Rassegna d'Arte*, *Gazette des Beaux Arts*, *Repertorium für Kunstwissenschaft*.

ILLUSTRATIONS: Winter und Dehio, *Kunstgeschichte in Bildern*, 5 vols. (Leipsic, 1899-1900); Schütz, *Die Renaissance in Italien*, 4 vols. (Hamburg, 1882); W. Bode, *Denkmäler der Renaissance-Sculptur Toscanas*, 112 Lief. (Munich, 1896-1904); S. Reinach, *Répertoire des peintures antérieures à la fin de la Renaissance*, Vol. I (Paris, 1904); University Prints, *Students' Series for Early and Later Italian Art* (Boston, Bureau of University Travel, 1905).

BIBLIOGRAPHY: S. Reinach, *Apollo, The History of Art throughout the Ages* (New York, 1907); *Gazette des Beaux Arts*; *American Journal of Archaeology*; *Monatshefte der kunstwissenschaftlichen Literatur* (Berlin).

EXAMINATION PAPERS FOR THE FELLOWSHIP IN  
MEDIAEVAL AND RENAISSANCE ARCHAEOLOGY

1907

ITALIAN ARCHITECTURE

TUESDAY, MARCH 12, 9-12 A.M.

1. The Roman catacombs and their history. The form of the passages and cubicula. The decoration.
2. Name the more important early Christian basilicas of Rome as nearly as possible in the chronological order of their origin. What was the customary orientation of the basilicas in the time of Constantine? Give a brief résumé of the history of one of Constantine's basilicas.
3. Give a list of the important ecclesiastical buildings of mediaeval Pisa with their approximate dates and the names of their architects where known. Contrast the Romanesque style of Pisa with that of Lombardy.
4. The introduction of the Gothic style into Italy. Name the more important churches of this style in the peninsula, which date back to the twelfth century.
5. The so-called Italian Gothic style of the fourteenth century contrasted as to its most characteristic forms and essential qualities with that of northern France.
6. The work of Filippo di Ser Brunellesco.
7. Give briefly the salient characteristics of the successive phases of palace design in Italy from the thirteenth to the sixteenth century. Name a characteristic example of each phase. Contrast also the palaces of Venice with those of Florence.
8. Write a brief account of the changes in the design of the dome and its supports in the work of Bramante.
9. Give briefly the principal facts in the history of the building of St. Peter's in Rome.

## ITALIAN SCULPTURE

TUESDAY, MARCH 12, 11.30 A.M.-1 P.M.

1. Of what interest or importance are the Early Christian sarcophagi and ivory carvings?
2. What regions of Italy furthered the production of sculptural monuments during the period from 600 to 1250 A.D.?
3. Give a brief sketch of Nicola d' Apulia.
4. Discuss Ghiberti's use of perspective in relief sculpture.
5. Cite examples to illustrate the successive changes in Donatello's style.
6. How may the works of Luca della Robbia be distinguished from those of Andrea della Robbia?
7. Classify by schools the Italian sculptors of the fifteenth century. Mention an important work by each sculptor.
8. Give a critical estimate of the work of Michelangelo for the Medici Chapel.

## ITALIAN PAINTING

TUESDAY, MARCH 12, 4-6 P.M.

1. Give a list of prominent painters of the Florentine, Sienese, and Venetian schools, with approximate dates. Mention important paintings in connection with each painter.
2. What are the general characteristics of the Florentine school of painting? Illustrate.
3. Compare Sienese painting with Florentine. Illustrate.
4. Give a brief account of the forerunners of Giotto. Who was Pietro Cavallini?
5. Outline the discussion in regard to any one of the following:
  - (a) The Master of the Triumph of Death fresco in the Campo Santo at Pisa.
  - (b) The Spanish Chapel, Santa Maria Novella, Florence.
  - (c) The "Concert"; Pitti, Florence.
6. Discuss the attribution of any well-known Italian painting.
7. Discuss the artistic quality and historical importance of any one Italian painter.
8. Discuss the artistic quality of any one Italian painting.

## ITALIAN LITERATURE

WEDNESDAY, MARCH 13, 9-10.30 A.M.

I. Outline briefly the development of the Italian lyric from its Sicilian beginnings to Dante's time.

II. What is Dante's great political ideal as expounded in the "De Monarchia" and figured in the "Divine Comedy"?

III. Discuss the Chivalric Epic as developed by Pulci, Boiardo, and Ariosto.

IV. Give a short synopsis of Machiavelli's work as statesman and writer.

V. Parallel: Goldoni and Alfieri, as to temperament, education, literary purpose, and achievement.

## ITALIAN HISTORY

MONDAY, MARCH 11, 4.30-6 P.M.

1. Bismarck once said in the German Reichstag, "We will not go to Canossa." What was the meaning of the allusion?

2. What was the office of the Podestà in a mediaeval Italian town?

3. What is meant by "The Babylonish Captivity" of the Papacy? And what were its causes?

4. What was the significance of the Pontificate of Nicholas the Fifth?

5. Give an account of the origin and results of the conspiracy of the Pazzi at Florence.

6. What were Lorenzo de' Medici's two principles of taxation? What charges are brought against his management of the finances of Florence?

7. What were the causes of the Sack of Rome? When did it occur?

The papers for the examinations in Latin and in Italian were the same as those assigned for the Classical Fellowship in the School in Rome.



## THE SCHOOL AT ATHENS

Students who desire to apply for admission to the School at Athens should address, if in America, the Chairman of the Managing Committee; if in Europe, the Director of the School. Information with reference to the School may be obtained from either of these officers. The application should be accompanied by a statement of the preparation of the applicant.

The student should gain as great command as possible of the German, French, and Modern Greek languages before going abroad; and the summer preceding a year at the School may profitably be spent in France or Germany, working in the Museums (Paris, Berlin, Dresden, Munich) and obtaining practice in French or German conversation.

The usual port of arrival in Greece for those coming from Western Europe is Patras, eight hours by rail from Athens. To Patras the shortest sea route is from Brindisi (thirty hours, including the stop at Corfu), with three steamers weekly. Those who come from countries north of Italy will avoid the long railway journey to Brindisi by taking the weekly express steamer from Trieste. The Italian steamer from Venice is less direct.

From Marseilles there are weekly steamers to the Piraeus, via Naples; also to Patras; and from Genoa fortnightly steamers, via other Italian and Sicilian ports, to the Piraeus, touching at Crete.

If the student wishes to go directly from America to Italy, he will take one of the lines which have a regular express service from New York or Boston to Genoa and Naples (minimum price about \$95 for first-cabin passage), or one of the *Navigazione Generale* or the Prince Line Steamers to Naples. Brindisi is twelve hours by rail from Naples.

The cost of living in Athens is very much what one chooses to make it; but one may live cheaply with much more comfort than in America. At the large hotels in Athens, board and lodging can be obtained for \$14 per week; at small hotels and in private families, for \$7.50 per week, and upward. A limited number of men students may have rooms, without board, in the School building at Athens.

The School library at Athens, which now contains more than four thousand volumes, provides all the books that are most essential for study in Greece, and the student in travelling should encumber himself with few books.

## THE SCHOOL IN ROME

Students who desire to apply for admission to the School in Rome should address, if in America, the Chairman of the Managing Committee, Professor Andrew F. West, *Princeton University, Princeton, N.J.*; if in Europe, the Director of the School, Professor Jesse Benedict Carter, *Villa Bonghi, Via Vicenza, 5, Rome, Italy*. If they wish to compete for the Fellowships offered, they should address the Chairman of the Committee on Fellowships, Professor James C. Egbert, Jr., *Columbia University, New York, N.Y.* In any case the application should be accompanied by a full statement of the preparation of the applicant.

The provision for the admission of special students is intended for the benefit, not of ill-prepared persons, nor of those who through circumstances or disposition do not desire to devote at least a full year to study in the School, but primarily for advanced students who have undertaken some special topic for research which can well be carried on under the auspices of the School, but does not require residence in Rome for an entire year.

Students should plan, if practicable, to spend at least two years in study at the School, in order to profit in fullest proportion from the labor and expense involved. But well-directed work for a single year will yield very rich returns, if previous preparation is sufficient. Every student must be able to read not only Latin and Greek, but also French and German; and a knowledge of colloquial and of written Italian, if not previously attained, must be acquired as speedily as possible. This last, however, is an easy task, especially if the student can spend a considerable part of the summer preceding his entrance into the School in residence and in the study of the Italian language in some one of the picturesque and healthful hill towns of Tuscany or Umbria; and summer residence in the larger cities, like Florence and Rome, is considered by many who have had experience to be no more dangerous than summer residence in most cities of America, though the weather, especially in August and September, is usually hot and likely to prove somewhat debilitating.

Some preliminary acquaintance with at least the elements of the subjects of study usually pursued in the School will be found of the greatest advantage, and the fuller this knowledge, the sooner will the student be ready to take up that independent work, the many opportunities for which are among the greatest gifts that Rome has to offer. The books that are especially recommended for the study of competitors for Fellowships are precisely those

that all prospective students of the School in Rome might study to great advantage.

An announcement of the lectures and other forms of instruction offered by the School is usually issued in April or May of each year, and a copy of this circular for the current or for the coming year will be sent to any person on application to the Chairman of the Managing Committee, or to the Director of the School. The General Regulations of the School are published on pp. 133-139 of this SUPPLEMENT.

The School possesses a small but well-selected and growing library. Students have also free access to the National libraries and museums of Rome, and leave can be readily obtained to draw books from such of the libraries as are lending-libraries. Competent students have also been most generously admitted in the past to the lectures and excursions of the German Archaeological Institute, and to the use of its fine library; and have been allowed with the utmost kindness to pursue palaeographical studies in the Vatican Library, and in other collections of manuscripts in the city and the kingdom. Permission is also readily given to attend lectures in the University of Rome.

The school building is the Villa Bonghi, situated at Via Vicenza, 5 (near the Piazza dell' Indipendenza), in an excellent and healthful quarter of the city. It contains the residence of the Director and the library and study-rooms of the School. No lodgings are provided for students, but there are *pensions* in Rome in which board and lodging can be had at a minimum price of about five lire a day, a maximum price of about twelve lire, and an average price of about eight. There are also good and cheap restaurants, and in the past some students have hired furnished rooms, and taken their meals where and when they pleased; but this arrangement is not recommended, on the ground of danger to health. The Director will willingly assist students to find suitable lodgings. These estimates are for men; expenses of women are necessarily somewhat higher, and it should also be noted that the privileges for study in Rome are not yet all granted to women. In estimating their expenses for the year, students should make allowance for numerous small expenditures incidental to residence in a large city and to the proper prosecution of their work, such as fees, doctors' bills, and outlays for occasional *permessi* and for short journeys.

The rates of first-cabin passage from New York to the ports of Northern Europe, or to Genoa and Naples direct, vary from about \$50 to \$125 and more, according to the speed and equipment of

the steamship selected, and the situation of the stateroom and the number of persons occupying it. About \$25 or \$30 must be allowed for the cost of a second-class railway ticket from London or from the German ports to Rome. Rates of steamer passage are liable to sudden change, and the intending traveller had better apply, within a few months of his journey, to some one of the general tourist agencies (such as those of Messrs. Thomas Cook & Son, or Messrs. Clark & Co., both on Broadway in New York), which will send on request a handbook giving dates of sailing and rates of passage by all the trans-Atlantic lines.

The Chairman of the Managing Committee will be happy to give prospective students any further information within his power.



## FELLOWSHIP EXAMINATIONS IN THE SCHOOL AT JERUSALEM

The following list of recommended books, covering some of the subjects included in the examination, will be useful to intending candidates. The books in the first group, in each subject, indicate the extent of the requirement; those in the second group are for reference and supplementary reading, and the candidate should at least be familiar with them all.

North Semitic Epigraphy and Arabic (or Syriac) will be required only from those who intend to specialize in the Old Testament or Semitic languages; New Testament and Patristics, only from those who specialize in the New Testament or kindred subjects.

**History.** H. P. Smith, *Old Testament History*; Wellhausen, *Israelitische und jüdische Geschichte*; Schürer, *History of the Jewish People in the Time of Christ*; Besant and Palmer, *History of Jerusalem*; Rawlinson, *History of Phoenicia*.

REFERENCE: Stade, *Geschichte des Volkes Israel*; Josephus, *Antiquities and Jewish War*; Pietschmann, *Geschichte der Phönizier*; article 'Phoenicia' in the *Encyclopaedia Biblica*; Gibbon, *Decline and Fall of the Roman Empire* (the chapters dealing with the East); Cox, *History of the Crusades*; and the *Recueil des historiens des croisades*.

**Geography and Topography.** G. A. Smith, *Historical Geography of the Holy Land*; Robinson, *Physical Geography of the Holy Land*; article 'Jerusalem' in the *Encyclopaedia Biblica*, and the same in *Hastings' Dictionary of the Bible*.

REFERENCE: *Onomastica Sacra*, ed. Lagarde; Robinson, *Biblical Researches*; *Survey of Western Palestine*, 9 vols.; *Survey of Eastern Palestine*, 2 vols.; Guérin, *Description géographique, historique et archeologique de la Palestine* (*Judée*, 3 vols., *Samarie*, 2 vols., *Galilée*, 2 vols.); Reland, *Palæstina*; Buhl, *Geographie d. alten Palästina*; Merrill, *East of the Jordan*; the publications of the Palestine Pilgrims' Text Society; *Itinera Hierosolymitana*, ed. Geyer; Neubauer, *La géographie du Talmud*; Le Strange, *Palestine under the Moslems*; Tobler, *Zwei Bücher der Topographie Jerusalems*; Wallace, *Jerusalem the Holy*; Baedeker's *Palestine and Syria*; P. Thomsen, *Loca Sancta*, 1907.

**Archaeology.** Benzinger, *Hebräische Archäologie*; Babelon, *Manual of Oriental Antiquities* (transl. by Evetts); article 'Money' in *Hastings' Dictionary of the Bible*; Warren, *Underground Jerusalem*; Benzinger, 'Researches in Palestine,' in Hilprecht's *Exploration in Bible Lands during the Nineteenth Century*.

**REFERENCE:** Nowack, *Hebräische Archäologie*; Clermont-Ganneau, *Recueil d'archéologie orientale*; Perrot and Chipiez, *History of Art in Judea, etc.*, 2 vols.; *History of Art in Phœnicia, etc.*, 2 vols.; De Vogüé, *Syrie centrale: architecture civile, etc.*, 1861-77, *Les églises de la Terre Sainte*, 1860; the *Publications of an American Archaeological Expedition to Syria in 1899-1900*; Renan, *Mission de Phénicie*; Bliss and Dickie, *Excavations at Jerusalem, '94-'97*; Bliss and Macalister, *Excavations in Palestine during the Years 1898-1900*; Sellin, *Tell Ta'annek*, 1904; G. F. Hill, *Handbook of Greek and Roman Coins*; Madden, *Coins of the Jews*, 2d edition; Palestine Exploration Fund's *Quarterly Statements*; *Zeitschrift des Deutschen Palästina-Vereins*; Lane, *Manners and Customs of the Modern Egyptians*; Curtiss, *Primitive Semitic Religion To-day*; F. J. Bliss, *Development of Palestine Exploration*, 1906.

**North Semitic Epigraphy.** Lidzbarski, *Handbuch der nord-semitischen Epigraphik*, 2 vols.; Cooke, *A Text-book of North-Semitic Inscriptions*.

**REFERENCE:** *Corpus Inscriptionum Semiticarum*; De Vogüé, *Syrie Centrale, Inscriptions sémitiques*; Van Berchem, *Corpus inscriptionum arabicarum*; Chabot, *Index alphabétique et analytique des inscriptions grecques et latines de la Syrie publiées par Waddington* (reprint from the *Revue archéologique*, 1896); and the two periodicals, *Ephemeris für semitische Epigraphik*, ed. Lidzbarski (Giessen, 1900—), and the *Répertoire d'épigraphie sémitique* (Paris, 1900—).

**Modern Arabic.** For those who wish to study the modern Syrian dialect in advance, the following are recommended: Hartmann, *Arabischer Sprachführer* (in the "Meyers Sprachführer" series); Crow, *Arabic Manual*, London, 1901; Löhr, *der vulgärarabische Dialekt von Jerusalem*. Vollers, *Grammar of the Modern Egyptian Dialect of Arabic* (transl. by Burkitt), will also be useful. See, further, the very full list of titles (for all modern Arabic dialects) published by Huxley in the *Journal of the American Oriental Society*, Vol. 23 (1902), pp. 178-189.

**New Testament.** B. Weiss, *Manual of Introduction to the New Testament*; A. Jülicher, *Introduction to the New Testament*; F. G. Kenyon, *Manual of the Textual Criticism of the New Testament*; E. Nestle, *Introduction to the Textual Criticism of the New Testament*; K. Lake, *The Text of the New Testament* (Oxford Church Text Books); F. C. Burkitt, article 'Text and Versions: I. New Testament,' in *Encyclopaedia Biblica*; B. F. Westcott, *General Survey of the History of the Canon of the New Testament*; S. J. Andrews, *The Life of Our Lord*; A. C. McGiffert, *The Apostolic Age*.

**REFERENCE:** E. Reuss, *History of the Sacred Scriptures of the New Testament*; T. Zahn, *Einleitung in das Neue Testament*; C. R. Gregory, *Prolegomena to 8th Edition of Tischendorf's Novum Testamentum Graece*; H. von Soden, *Die Schriften des Neuen Testaments*; T. Zahn, *Geschichte des Neutestamentlichen Kanons*; T. Keim, *The History of Jesus of Nazara*.

**Patristics.** G. Krüger, *History of Early Christian Literature in the First Three Centuries*; J. B. Lightfoot, *Essays on the Work entitled "Supernatural*

*Religion*"; P. Schaff, *History of the Christian Church*, Vol. ii; E. M. Thompson, *Handbook of Greek and Latin Palaeography*.

REFERENCE: A. Harnack, *Geschichte der altchristlichen Literatur* (I. Die Überlieferung und der Bestand; II. Die Chronologie); O. Bardenhewer, *Geschichte der altkirchlichen Literatur*; Eusebius, *Church History* (transl. by A. C. McGiffert in "Nicene and Post-Nicene Fathers," Series II, Vol. i); W. Möller, *Lehrbuch der Kirchengeschichte* (Bd. I. Die alte Kirche. 2d edition, revised by H. von Schubert); Smith and Wace, *Dictionary of Christian Biography*.

EXAMINATION PAPERS FOR THE THAYER FELLOWSHIP  
IN THE SCHOOL AT JERUSALEM

HISTORY OF SYRIA AND PALESTINE

MARCH, 1907. (*Two hours*)

1. Describe the period of the Judges.
2. Give an outline of the reigns of David and Solomon.
3. Discuss the history of the Sanhedrim.
4. What was the significance of the work of Ezekiel?
5. Give an account of the history of Herod the Great.

PATRISTICS

MARCH, 1907. (*Two hours*)

1. Name the Apologists.
2. Discuss the problem of the Epistles of Ignatius.
3. Give an account of the life and works of Origen. What was his significance for the history of Christian theology, and for Biblical criticism?

4. (Answer briefly.)

Who were the following? Give dates.

Clement of Rome, Polycarp, Bardesanes, Marcion, Rhodon, Serapion of Antioch, Dionysius of Alexandria, Gregory Thaumaturgus, Methodius, Paul of Samosata, Lucian, Julius Africanus, Cyprian, Lactantius, Hippolytus, Novatian, Donatus.

5. Name and describe the chief ancient works in Church law and discipline ("Kirchenordnungen").

NEW TESTAMENT

MARCH, 1907. (*Two hours*)

1. Give an account of the Syriac versions of the New Testament.
2. What is the evidence for the existence and use of the Synoptic Gospels in the middle of the second century?



3. The relation to one another of the Synoptic Gospels.
4. Discuss the purpose and date of the Epistle to the Hebrews.
5. Explain and discuss the various views as to the length of Jesus' public ministry.
6. Give a summary of the life of Paul from the beginning of the first missionary journey.

#### HEBREW

MARCH, 1907. (*One and one-half hours*)

1. Translate: II Kings iii. 4-10; 20-27.
2. What light is thrown on the statements and events of this chapter by the Moabite stone?
3. Describe the form **הַחֶרֶב** (vs. 23) and its use here.
4. If in verse 24 for **וַיָּבֹאוּ בָהּ** we should read **וַיָּבֹאוּ בָּוָא**, what would be the construction of **הַכּוֹת**?
5. Comment on the tense of **וַהֲשִׁיב** (vs. 4); on **אֹתָו** (vs. 26).
6. What is meant by **הַמִּנְחָה** (vs. 20)?
7. What portions of the Old Testament seem to be older than the ninth century B.C.? Name any books of the Old Testament Apocrypha or Pseudepigrapha which seem to have been translated from Hebrew or Aramaic originals.

#### GEOGRAPHY

MARCH, 1907. (*One and one-half hours*)

1. What are the probable modern sites of Capernaum, Megiddo, Dan, Byblos, Beth Horon?
2. Describe the regions through which a traveller would pass in making the following journeys: 1. Jerusalem to Petra. 2. Aleppo to Beirut, via Baalbek. 3. Haifa to Ammân, and thence to Damascus.
3. Draw a map of Syria and Palestine, and locate on it: Homs, Jezreel, the Jabbok, Lydda, Jericho, Bethel, Akka, Tripoli, Mount Ebal, Gadara, Cedars of Lebanon, the Yarmuk River, Askalon.
4. Draw a plan of the city of Jerusalem of New Testament times, indicating the principal divisions and the most important buildings. Describe its water supply.
5. Describe Damascus and its immediate surroundings.

## GERMAN

MARCH, 1907. (One hour)

Translate:

Schürer, *Geschichte des jüdischen Volkes*<sup>3</sup>, Vol. I, pp. 434-437.

## FRENCH

MARCH, 1907. (One hour)

Translate:

Guérin, *Description de la Palestine*, II<sup>e</sup> Partie, Samarie, Tome I, p. 441, line 12, to p. 443, line 13.

## EPIGRAPHY

MARCH, 1907. (One and one-half hours)

Transliterate (in the Hebrew square characters) and translate:

Lidzbarski	{	Pl. iv, No. 1.
	{	Pl. xxxvii, Nos. 4 and 6.

Give some account of the old Aramaic inscriptions found at Zenjirli.

## LATIN

MARCH, 1907. (One hour)

Translate:

Reland, *Palaestina* (1716), Liber I, Caput XXV (*De terminis, quibus Palaestina definitur*) from the beginning of the chapter, p. 83, to the middle of p. 84 (*i.e.* to the words "*Magna pars hujus deserti,*" etc.).

## ARCHAEOLOGY

MARCH, 1907. (One and one-half hours)

1. What is the earliest evidence of the use of the "square" characters in Jewish writing?

How long did the "old Hebrew" characters continue to be used in Palestine? Give the evidence on which your answer is based.

2. Describe as fully as you can the figures and symbols used in the decorative art of the Jews (in their architecture, coins, seals, etc.).

3. Give some account of the exploration of Palestine in the nineteenth century.

4. What archaeological discoveries of importance have been made in Phoenicia since 1850?

5. Date and importance of the mosaic map found at Madaba.

#### GREEK

MARCH, 1907. (*One and one-half hours*)

1. Translate :

Josephus, *Antiquities*, xviii. 4.

2. Translate :

4 Maccabees, iii.

#### SYRIAC

MARCH, 1907. (*One hour*)

Translate :

Acts iii. 1-16, in the Peshitto version.

Comment on ܡܨܚܝܬܐ (vs. 2); ܐܡܪܝܬܐ and ܡܪܝܬܐ (vs. 10); ܐܡܝܬܐ (vs. 16).

Name the principal Syriac versions and recensions of the New Testament, giving their approximate dates.

#### ARABIC

MARCH, 1907. (*One hour*)

Translate :

Lagarde, *Materialien zur Kritik und Geschichte des Pentateuchs*, I, p. 42, line 20, to p. 43, line 5.

What was the old Hebrew name of the place called ܢܒܠܝܣ (line 21) ?

Point the forms ܦܬܝܢܝ (line 23), ܝܨܠ (line 28), ܐܚܘܬܐ (line 35), ܝܬܓܕܘܢ (line 1).





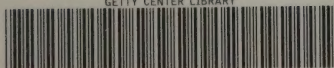


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